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ABSTRACT

Proficiency in the arts describes the educational growth Indiana students are expected to achieve as they acquire skills and techniques in the arts. Three levels of proficiency statements are described: (1) foundation proficiency statements; (2) specific proficiency statements; and (3) proficiency indicators. Each discipline, music (general music, music theory, band, orchestra, and choral music), visual arts, theater arts, and creative movement/dance is presented separately. General proficiency statements and skill areas are identified for each discipline followed by specific proficiency statements at four developmental levels from kindergarten through grade 12. A model for the development of long-range planning in arts education also is outlined. (KM)

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Fine Arts Proficiency Guide

Indiana Department
of Education

U.S. DEPARTMENT OF EDUCATION
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INTRODUCTION

The purpose of the Fine Arts Proficiency Guide is to provide local schools with an effective tool from which local fine arts curricula can be developed. The guide is not intended to be a list of minimum competencies, but rather the identification of skills and knowledge students are to have the opportunity to acquire. Local fine arts curricula should be based on resources available within the local school or corporation. The specific proficiency statements provided in this guide are designed to represent optimal learning opportunities schools should strive to make available to all students.

It should be noted that the Theatre Arts and Creative Movement/Dance proficiencies provide valuable information for classroom, music, and art teachers who incorporate theatre arts and creative movement/dance activities into their curriculum.

Suggestions and evaluative comments from users of the Fine Arts Proficiency Guide are always welcome.

ACKNOWLEDGEMENTS

The Fine Arts Proficiency Guide was completed because of the contributions of many individuals who gave generously of their time and expertise. Special thanks is due the following committee members:

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Patti Valentine, Indianapolis

STATEMENT OF PHILOSOPHY - ARTS EDUCATION

Arts education is education for and about the traditional and nontraditional artistic disciplines that derive from the many cultures of the world. Artistic disciplines allow students the opportunity to express themselves as a result of perceiving, identifying, describing, and analyzing the unique characteristics of each of the arts. The arts form part of the basic educational preparation of all children in Indiana. Participation in and understanding of artistic disciplines becomes a lifelong pursuit beyond formal educational institutions.

Arts education is best provided by diverse methods of inquiry and diverse forms of experience guided by professionals. Arts education must be continually evaluated for its effectiveness in preparing artists, arts consumers, and arts audiences. Arts teachers must continually inquire into philosophical, aesthetic, and pedagogical methods in order to provide the highest quality of arts education.

RATIONALE FOR ARTS EDUCATION

- Arts education provides a means for students to be artistically literate. The ability to "read" the languages of music, visual arts, theatre arts, and dance provides for the development of multiple forms of literacy.
- Arts education allows students to have access to the major sources of our culture;
- Arts education provides a means for students to discover the richness of the qualitative world we inhabit; and
- Arts education allows students to satisfy humanity's fundamental need for more than mere existence - to exercise their desire to achieve and create.

Taken in part from:

Abeles, H., C. Hoffer, and R. Klotman. Foundations of Music Education. New York: Schirmer Books, 1984.

Eisner, E. The Role of Discipline-Based Art Education in America's Schools. Los Angeles, CA: The Getty Center for Education in the Arts, 1987.

Arts educators are expert planners - for rehearsals, exhibitions, concerts, plays, trips, parent meetings, budgets, inventory, lesson plans, clubs - the list is endless. In fact, arts educators are planners extraordinaire!!

Most arts teachers are so busy with their daily teaching responsibilities and short term planning needed to run their programs that little time exists for long-range planning. Yet, the lack of effective long-range planning by arts educators at all levels has contributed to serious issues all arts teachers must face. A recent briefing paper issued cooperatively by the Music Educators National Conference, the National Art Education Association, and other professional arts education associations, K-12 Arts Education in the United States: Present Context, Future Needs, suggests that:

1. It is increasingly more difficult to justify the arts as disciplines worthy of serious study to students, parents, and to the general population;

2. Students' aesthetic and educational values are determined by the mass media - to most students, the arts are not something to learn, but something to be enjoyed under all conditions;

3. Since many consider artistic values as not important, arts teachers are often forced to participate in and promote the contest syndrome as a matter of self-justification and even survival. If competition becomes more important than teaching the arts, the philosophical foundations for serious arts education become damaged;

4. All teachers suffer from general disrespect and lack of financial reward characteristic of the current K-12 system; and

5. Justifying the existence of a sequential arts education program requires more and more time. When it appears such efforts may be necessary, many excellent teachers become frustrated and leave the system.

Most importantly, it is the lack of time and added responsibility necessary to make a sequential arts education program successful that continues to reinforce short-term planning and a "business as usual" mentality at the expense of effective long-range planning and creating ownership among students, parents, administration, and other arts teachers. The responsibility for a sequential, curriculum-based arts education program must be shared among all affected by the program. Involving those individuals most affected by the arts program can create ownership, pride, and a sense of working together necessary for a successful, on-going program.

The **Arts Education Local Planning Process Model** (p. 11) is designed to assist arts educators who desire to take initial steps toward effective long-range planning. The model is a process - it differs from traditional curriculum development models, arts advisory committees, music or theatre booster organizations, or department chairperson duties in that the responsibilities for planning are shared among those individuals most affected by the arts program. As a result, future direction is determined cooperatively, supportively, and enthusiastically by those with the most to gain from the success of the arts education program.

Step One: **Identify an In-School Planning Committee.**

As can be seen in the diagram on page 11, the membership of an In-School Planning committee should contain representatives from many diverse groups of people with an important stake in the success of the arts program. Involving them in the long-range planning process creates a strong support and information network at all levels. A district's Fine Arts or Curriculum Coordinator (if applicable) should be represented on the planning committee to provide an important link to other building principals and corporation administration. Inviting local college or university arts faculty, representatives from local arts businesses, and other community and state arts resource persons can expand a support and information network far beyond the traditional "in-school" parameters for students and parents.

Step Two: **Gain Administrative Endorsement for Your Committee, Establish an Information Network and a Regular Meeting Schedule.**

Effective long-range planning calls for continual review of goals and objectives in addition to an information network capable of reaching the constituents of each representative on the In-School Planning committee. The information network may consist of monthly newsletter highlighting the progress of the planning committee as well as important information about the upcoming arts education activities such as concerts, plays, exhibitions, etc.

Step Three: **Create a Description of What the Ideal Arts Education Program Would be Like in Your School Five Years From Now.**

This activity should involve a series of brainstorming sessions by the entire committee. Assignments may be made to individuals with expertise in specific areas. Include at least the following:

- arts curriculum (music, visual arts, theatre arts, and dance)
- staffing
- administration and coordination of the arts education program
- course offerings
- equipment, materials, and supplies
- community support
- special projects
- inservice for staff, parents, and community members

Exhaust the possibilities from each member of the committee. Use this activity as a time to share the dreams of all involved, no matter how "off-the-wall" they may seem. The committee will have an opportunity to operationalize its "ideal" program at a later time.

Step Four: **Assess Your Existing Arts Education Program.**

Identify a means to evaluate the following:

1. Student Learning Outcomes in Music, Art, Theatre Arts, and Dance. Arts teachers may wish to evaluate the content of the current arts curriculum or test student achievement through the use of standardized or teacher-developed assessment instruments. Keeping yearly records of student progress may help in future long-range planning.

2. Administration and Coordination of the Arts Program. This assessment may include an analysis of the extent to which there exists coordination of the arts programs in the school. The purpose of this assessment is not to evaluate individuals, but rather to describe the extent of any administration or coordination of the arts program.

3. Community Support for the Arts Program. A community-wide survey or questionnaire may accomplish this step. Parents or business representatives on the In-School Planning Committee with marketing or survey expertise may assist with the design and administration of the community survey.

Summarize the results of your program assessment in a concise format easily understood by the entire planning committee. A thorough program assessment may take three to six months depending on the accessibility of student evaluation date and tabulation of the results from a community survey.

Step Five: **Identify All Existing Resources Available to Your Arts Program.**

As a committee, identify all resources that could be tapped at the local, regional, and state levels for your arts program. Include at least the following:

- existing arts staff (list areas of expertise and interest);
- performance, clinic, festival, and workshop opportunities for students at the local, regional, and state levels;
- local artists available for workshops, private instruction, etc.

- local college or university arts education resources, including staff, facilities, and opportunities to attend performances or exhibitions;
- material resources such as equipment, supplies, and media;
- resources provided by the school corporation or building budget, including any support for transportation;
- financial support from parent organizations, foundations, donations, or grants;
- support from local arts businesses - art supply store, music dealer, or members of the local business community;
- support from local media including newspapers, radio, and television;
- resources available from local arts councils and civic organizations;
- state and regional arts resources, including the Indiana Department of Education and the Indiana Arts Commission.

The identification of key resources also generates a list of individuals and organizations that may be linked to your existing information network. Resources not used immediately should still be informed of the activities of the planning committee.

Step Six: **Outline Goals and Objectives for Every Year of the 5-Year Description of Your "Ideal" Arts Program.**

Create objectives for each area identified in Step Four (student learning outcomes, administration and coordination, community support, etc.) and identify the activities that must take place each year of the next five to achieve your "ideal" program. Consider focusing on the use of existing resources identified in Step Five to accomplish program objectives.

Step Seven: **Design a Specific Work Plan for the First Year.**

This plan should include, in detail, the specific tasks, dates, resources, and individuals required to accomplish each first-year objective.

Step Eight: **Gain Administrative Endorsement for Your Long-Range Plan and Begin Implementation.**

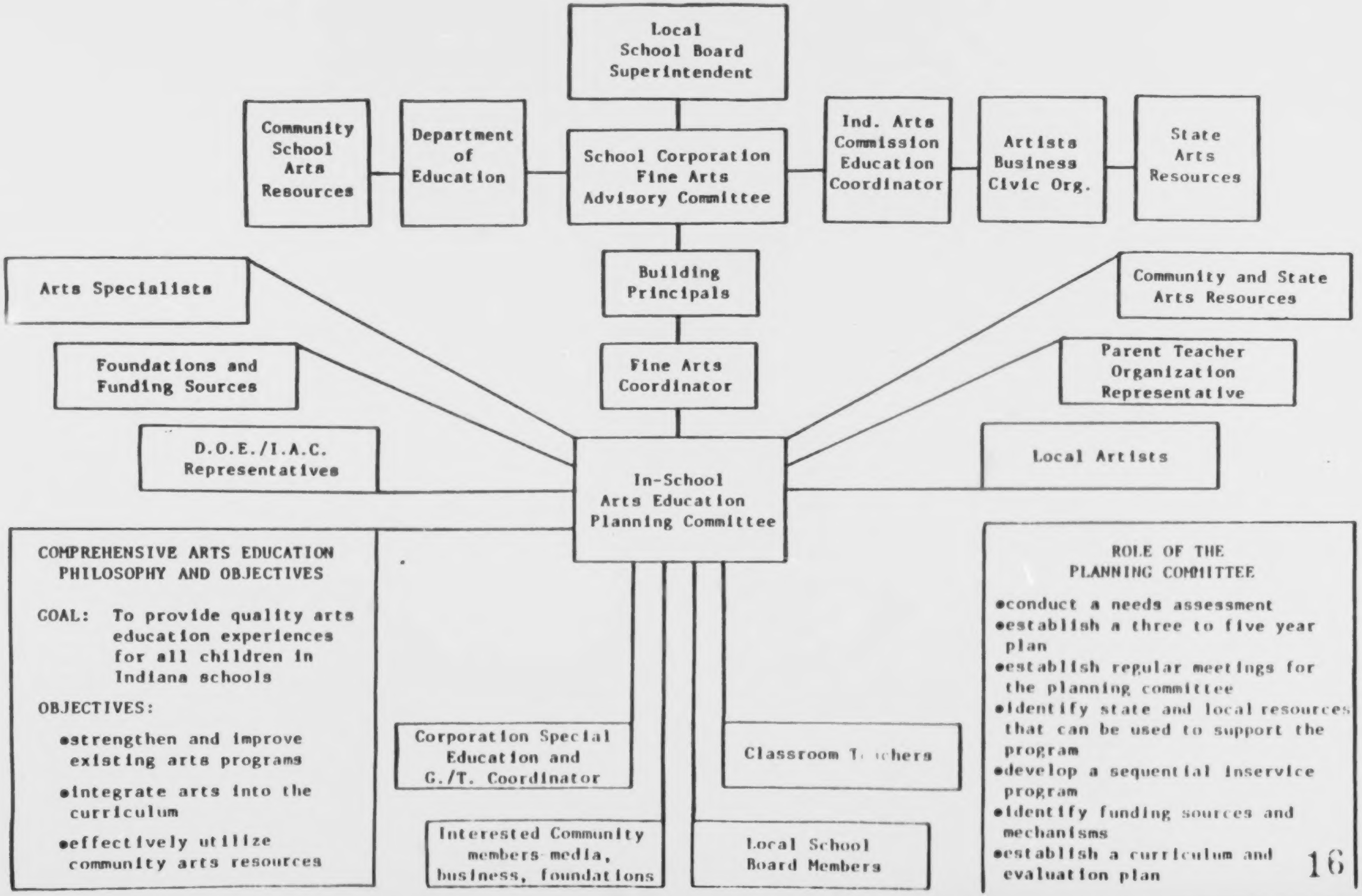
The time line necessary to accomplish the eight steps above will vary greatly from school to school However, by sharing responsibilities among planning committee members and utilizing existing resources, most planning committees should be able to accomplish these initial steps within a single school year.

For some arts educators, the thought of sharing arts education program planning with individuals outside for the immediate school environment may be cause for hesitation. However, the opportunity exists for arts teachers to involve and **educate** those most affected by the arts program's quality, and to create the necessary ownership vital to an informed vision of a quality arts education program.

Long-range planning does take time - time spent involving and **educating** parents, students, administrators, and community - those individuals with the most to gain from a successful arts program. The ownership created through long-range planning can provide a support and information network that will assure the continued success of the arts program in the face of budget crises, changing enrollments, and increased graduation requirements. The future of arts education in Indiana will depend in part on the ability of arts educators to plan effectively for the future. Long-range planning is a means to ensure the future will be a bright one.

- Dr. Jeffrey Patchen, Arts Consultant
Indiana Department of Education

COMPREHENSIVE ARTS EDUCATION LOCAL PLANNING PROCESS


Local School Board Superintendent
Community School Arts Resources
Department of Education
School Corporation Fine Arts Advisory Committee
Ind. Arts Commission Education Coordinator
Artists Business Civic Org.
State Arts Resources
Arts Specialists
Building Principals
Community and State Arts Resources
Foundations and Funding Sources
Fine Arts Coordinator
Parent Teacher Organization Representative
D.O.E./I.A.C. Representatives
Local Artists
In-School Arts Education Planning Committee
Corporation Special Education and G./T. Coordinator
Classroom Teachers
Interested Community members-media, business, foundations
Local School Board Members

COMPREHENSIVE ARTS EDUCATION PHILOSOPHY AND OBJECTIVES

GOAL: To provide quality arts education experiences for all children in Indiana schools

OBJECTIVES:

- strengthen and improve existing arts programs
- integrate arts into the curriculum
- effectively utilize community arts resources

ROLE OF THE PLANNING COMMITTEE

- conduct a needs assessment
- establish a three to five year plan
- establish regular meetings for the planning committee
- identify state and local resources that can be used to support the program
- develop a sequential inservice program
- identify funding sources and mechanisms
- establish a curriculum and evaluation plan

THE PROFICIENCY STATEMENTS

In 1984 the Indiana Department of Education was directed by the State Board of Education to develop proficiency guides. The Board's directive stated: "A guide to aid schools in establishing proficiencies for each area (course) shall be prepared and distributed to the schools by the State Department of Education [511 IAC 6-2-2, 3, 4, & 5]." The Indiana Curriculum Proficiency Guide was developed in response to that directive. The guide has been completed because of the work of many educators from around the state of Indiana. These educators, representing every level of education, worked in cooperation with the Indiana Department of Education curriculum consultants who coordinated their efforts.

The proficiency statements are intended to serve as bench marks for state level decision making and local curriculum development. They have been designed to allow as much flexibility as possible to local school personnel in developing their own curriculum documents. They should not be considered statements of minimum competencies.

The term **proficiency**, as it is used in the guide, describes the educational growth that learners are expected to achieve as they progress through school. The proficiency statements contained in the Indiana Curriculum Proficiency Guide provide a general framework of the learning outcomes which students should be given opportunities to acquire. Each statement is specific to a given subject area and/or developmental level and will assist local curriculum and instructional planners as they develop and revise educational programs.

The proficiency statements break down into three levels of specificity:

A. FOUNDATION PROFICIENCY STATEMENTS

These statements set forth, in general terms, those learning experiences which are to be provided in each curriculum area during a student's K-12 years of schooling.

B. SPECIFIC PROFICIENCY STATEMENTS

These statements are listed for each curriculum area. They identify the skills, knowledge, and attitudes that students should have opportunities to acquire at given steps within the K-12 years of schooling.

C. PROFICIENCY INDICATORS

The indicators provide **examples** of behaviors which indicate that a specific proficiency has been acquired. The lists provided for the specific proficiency statements suggest only sample indicators; they are not all-inclusive. The indicators should be modified and supplemented as dictated by curriculum needs at the local level.

This guide is a dynamic document, designed to be easily changed to reflect the most recent and best thought and research concerning students' learning needs in social studies. It will be updated and revised as warranted. We welcome your suggestions and recommendations for improving the guide.

CODING SYSTEM

A coding system is used to identify sets of proficiency statements.

A six-digit code is utilized as follows:

1st & 2nd Digit:	Subject Area - based on the number in the course listing in the Administrative Rules of the Indiana State Board of Education, e.g., 02 = English Language Arts; 10 = Practical Arts/Industrial Technology Education.
3rd Digit:	"Developmental" Level - K/Primary = 1, Upper Elementary = 2, Middle/Junior High School = 3, and Senior High School = 4.
4th Digit:	Subject Sub-Area - e.g., U.S. History, Band, Reading/Literature, etc.
5th & 6th Digit:	Grade or Course Level - Specific grade level, if designated, or course level, such as Spanish II.

The following coding system is used for the **fine arts** proficiencies:

Fine Arts Foundation Proficiency Statements	090000
Music	
Foundation Proficiency Statements	090100
Specific Proficiency Statements	
General Music	
Kindergarten/Primary	091100
Upper Elementary	092100
Middle/Junior High School	093100
Senior High School	094100
Music Theory	094700
Band	
Beginning	090201
Intermediate	090202
Advanced	090203

Orchestra

Beginning	090301
Intermediate	090302
Advanced	090303

Choral Music

Upper Elementary	092400
Middle/Junior High and Senior High School	093400

Visual Art

Foundation Proficiency Statements	080000
Specific Proficiency Statements	
Kindergarten/Primary	081000
Upper Elementary	082000
Middle/Junior High School	083000
Senior High School	084000

Theatre Arts

Foundation Proficiency Statements	090600
Specific Proficiency Statements	
Elementary School	091600
Middle/Junior High School	093600
Senior High School	094600

Creative Movement/Dance

Foundation Proficiency Statements	090500
Specific Proficiency Statements	
Kindergarten/Primary	091500
Upper Elementary	092500
Middle/Junior High and Senior High School	093500

CODING SYSTEM (cont.)

The specific proficiency statements and sample indicators are identified through the use of numbers and letters. These numbers and letters are for organizational and identification purposes only. They do not necessarily indicate a priority or chronological order for the statements.

Music

FOUNDATION PROFICIENCY STATEMENTS - MUSIC EDUCATION

List 090100

Students in Indiana schools will be provided learning experiences in **music education** which allow them to:

1. perform music individually and in groups, both vocally and instrumentally.

2. improvise and compose music.

3. demonstrate the use of music vocabulary and notation.

4. respond to music intellectually and emotionally.

5. become acquainted with a wide variety of world music, including diverse musical styles and genres, and become familiar with music's role in the life of man.

6. evaluate music based on critical perception and analysis.

7. establish a lifelong commitment to music, value its importance in the musical life of the community, and develop the ability to continue music learning independently.

MUSIC EDUCATION SKILL AREAS

For each instructional level and setting, the following skills should be included.

DESCRIBING

The skills of:

1. Listening to music and demonstrating understanding through
    a. Verbal description, including both image and technical terminology.
    b. Visual representation, including diagrams and abstract drawings.
    c. Fundamental movement or expressive dance.
    d. The use of traditional and nontraditional notation.

ORGANIZING

Those skills related to the creation of music through the determination of the sequence of musical sounds.

1. The communication of one's musical intent through composition or arrangement.
2. The development of musical ideas through improvisation.

PRODUCING

Those skills related to the performance of music.

1. The use of the voice.
2. The playing of instruments.
3. The use of the body as an instrument.
4. The manipulation of environmental and synthesized sound sources.

EVALUATING

Those skills related to critical evaluation or judgment in music.

1. Perceiving and analyzing the compositional elements of music.
2. Analyzing the quality of music.
3. Establishing personal musical values related to the individual or to a group.

GENERAL MUSIC

Proficiency List 091100

Specific Proficiency Statements

Through learning opportunities provided in **general music** at kindergarten through grade three, students should

Rhythm

1. **describe, produce, organize, and evaluate rhythms, meters, and tempi emphasizing the basic beat and pulse, simple rhythmic patterns, and metric divisions of two and three.**

Sample Indicators

Students will

a. respond to the steady beat, strong beat, or melodic rhythm while listening to, singing, or playing music.

b. demonstrate a basic understanding of measures and the basic meter signatures of 2/4, 3/4, and 4/4 by such activities as clapping, walking, playing rhythm instruments, and using standard conducting patterns.

c. respond physically to music with large body movements, such as walking, running, skipping, galloping, hopping, trotting, jumping, marching, and swaying.

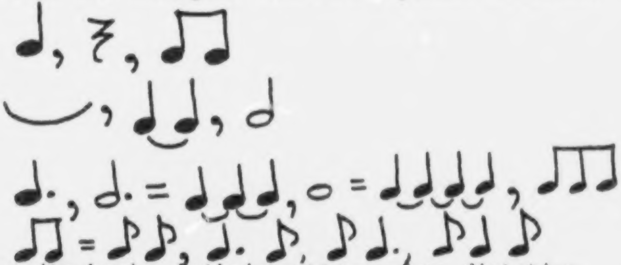
d. demonstrate that rhythmic patterns are even or uneven by appropriate movement.

e. recognize and create rhythmic patterns that are alike and different.

f. practice rhythmic and listening skills by participation in simple dances, games, and speech canons.

g. imitate given rhythmic patterns and ostinati utilizing body percussion, speech, singing, and/or the use of a rhythm instrument.

h. read and interpret standard rhythmic notation:



i. write basic rhythmic patterns from dictation.

Specific Proficiency Statements	**Sample Indicators**
Melody	
2. describe, produce, organize, and evaluate melody as sequential patterns of high, low, and medium sounds.	a. respond physically to discriminate between high and low pitches. b. recognize from aural or visual presentation whether the melody stays the same or moves by steps or skips and respond verbally. c. sing, play, and notate short melodic patterns, such as **sol mi, sol la, sol la sol mi**. d. demonstrate an understanding of melodic phrases as basic musical thoughts through physical response. e. improvise or compose short melodies and ostinati to perform by singing or playing. f. recognize the construction pattern for the pentatonic scale. g. recognize aurally the difference between major and minor tonalities.
Harmony	
3. describe, produce, organize, and evaluate harmony as simultaneous sounds.	a. sing with a variety of accompanimental instruments, such as the autoharp, guitar, piano, or bells. b. distinguish between unison and harmony. c. maintain a part in simple canons, partner songs, chant accompaniments, and ostinato accompaniments. d. play or improvise ostinato accompaniments using the voice, instruments, and small nonpitched percussion instruments.
Form	
4. explore the interaction of elements that comprise musical structure.	a. demonstrate aural recognition of a phrase by appropriate body movement or verbal response. b. identify similar and different rhythmic and melodic patterns through both physical movement and verbal responses. c. respond to repetition and contrast verbally or physically. d. recognize and perform music in a variety of forms, such as call and response, verse and refrain. e. respond verbally or physically to binary (AB), ternary (ABA), and theme and variation forms and relating these to visual forms.

Specific Proficiency Statements	Sample Indicators
	f. create improvisations using simple forms on pitched or nonpitched instruments. g. create and play introductions, interludes, and codas on rhythm, melody, and harmony instruments.
Expressive Elements	
5. **describe, produce, organize, and evaluate the basic expressive elements in music.**	a. respond to gradual or sudden changes in tempi while singing, playing, or moving. b. demonstrate in class discussion and performance an understanding that tempo is relative rather than absolute and that it often varies even within a composition according to the expressive content. c. demonstrate an understanding of relevant terminology, such as **ritard** and **accelerando** while singing, playing, and moving. d. respond to gradual and sudden changes in dynamics while singing, playing, and moving. e. demonstrate in class discussion and performance an understanding that dynamic contrasts provide a source of variety and expressive meaning in music. f. demonstrate an understanding of relevant terminology and markings for **forte**, **piano**, **crescendo**, and **diminuendo** while singing, playing, and discussing.
Timbre	
6. **develop an awareness of timbre through the exploration of sounds.**	a. determine the relative qualities of sound utilizing found sounds and traditional musical sounds. b. explore the various timbres of classroom instruments, such as the resonator bells, piano and other keyboard instruments, autoharp, and pitched and nonpitched percussions instruments. c. identify by sight and sound basic instruments (trumpet, violin, piano, etc.) in response to live and recorded performances. d. describe how certain instruments or voices contribute to the mood or style of a piece.

Specific Proficiency Statements	Sample Indicators
	e. discern that instruments can be played in different ways to produce various timbres, such as bowed or plucked strings, muted or open trumpet. f. combine timbres to create new effects of tone color.
Creativity	
7. **create simple rhythmic, melodic, and harmonic material through the use of vocal and instrumental media.**	a. respond to music through activities, such as creative movement, folk dancing, pantomime, singing games, and dramatization. b. create simple rhythmic and/or melodic chants, ostinati, and descants using vocal and instrumental media. c. create simple melodies by singing or playing resonator bells, pitched percussion, or keyboard instruments. d. create songs, additional verses to familiar songs, introductions, codas, ostinati, and accompaniments on melody and percussion instruments. e. create sound dramatizations using instruments, vocal sounds, or body percussion. f. improvise over an established rhythm pattern using the voice, nontraditional and traditional instruments, movement, or body percussion.
Listening	
8. **develop aural discrimination skills.**	a. respond to the rhythm of music through dance or other body movements. b. practice critical listening to self and others while singing together. c. identify simple themes, such as the Broom's theme in the **Sorcerer's Apprentice**. d. demonstrate listening skills by responding to simple musical forms. e. identify the various timbres of families of instruments. f. identify and respond physically to differences in the various styles or moods of music from a variety of cultures. g. become aware of other cultures through listening to music of other times and places. h. experience live performances and demonstrate appropriate concert behavior.

Specific Proficiency Statements | **Sample Indicators**

Singing

9. **sing a variety of song material with attention to pitch, dynamics, and tempo.**

a. sing on pitch using a clear, natural, and relaxed singing tone.
b. internalize a melody and sing on cue.
c. perform a repertoire of many types of songs including:
   - patriotic songs
   - action songs
   - folk songs of the United States and other countries
   - child-created songs
   - songs of ethnic groups
   - hymns and spirituals
   - rounds
   - other interest areas, such as nature, travel, metrics, ecology, careers.
d. respond expressively to the feeling, mood, and message of songs.
e. participate in singing songs for dramatization, games and dances, and special occasions.

Playing Instruments

[illegible]0. **play a variety of instruments.**

a. use appropriate technique, playing a wide selection of the following:

   percussion instruments - various sizes of drums, timpani, bongo and conga drums, rhythm sticks, sand blocks, wood blocks, tambourines, tom-toms, claves, castanets, maracas, guiro, cymbals, gong, cowbell, Chinese temple blocks, and jingle bells.

   keyboard and other melodic instruments - pianos, organs, melodicas, resonator bells, recorders, and pitched percussion instruments, such as glockenspiels, xylophones, metallophones, and bells.

   stringed instruments - autoharps, guitars, baritone and/or soprano ukeleles.

Specific Proficiency Statements

Sample Indicators

b. demonstrate an understanding of various timbres by selecting appropriate accompanying instruments for a song.
c. play simple rhythm patterns, ostinati, and echo rhythms by ear and from notation.
d. play simple melodies by ear and from notation.
e. create simple rhythmic and melodic patterns in appropriate styles using a variety of instruments.

GENERAL MUSIC
UPPER ELEMENTARY LEVEL

Proficiency List 092100

Specific Proficiency Statements

Through learning opportunities provided in **general music** at the upper elementary level, students should

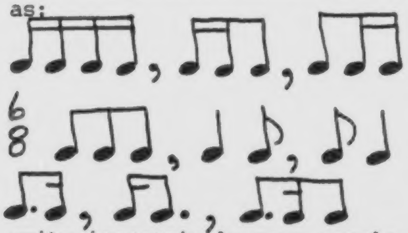
Rhythm

1. **demonstrate an increased ability to describe, produce, organize, and evaluate rhythms, meters and tempi emphasizing steady beat and pulse, rhythmic patterns, and metric divisions.**

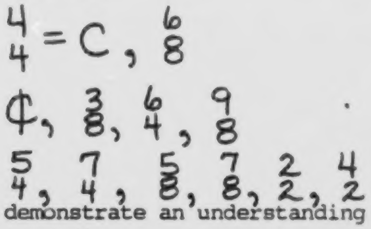
Sample Indicators

Students will

a. play the steady beat while singing.
b. play, clap, or step the steady beat, strong beat, or melodic rhythm, or any combination of the three simultaneously while listening to songs.
c. read and interpret standard rhythmic notation, such as:



d. write increasingly more complex rhythm patterns from dictation.
e. conduct meter signatures using standard conducting patterns of 2, 3, and 4.
f. interpret various meters through physical response, such as:



g. demonstrate an understanding of rhythmic patterns including syncopation by imitating such patterns vocally or instrumentally.
h. demonstrate an understanding of polyrhythms through the use of rhythm or melody instruments, patschen, clapping, and body percussion.
i. create and write original rhythmic patterns using rhythmic notation (either standard notation or an original system).

Specific Proficiency Statements	Sample Indicators
Melody	
2. **demonstrate an increased ability to describe, produce, organize, and evaluate melodic elements.**	a. recognize from aural and visual presentation whether the melody stays the same, moves higher or lower, or moves by steps or skips and demonstrate these concepts through physical movement. b. recognize a melodic sequence or repeated pattern, aurally or visually. c. improvise and/or compose (with and without notation) melodies to perform for the class. d. recognize and sing or play intervals. e. play simple written or aurally dictated tonal patterns, chants, descants, and songs on melody instruments. f. recognize the construction pattern of scales, e.g., - extended pentatonic scale - major scales - minor, whole tone (six tone) and twelve tone scales g. demonstrate an understanding of key centers by playing or singing the tonic and the starting tone of selected songs in several major and minor keys. h. recognize visually and aurally key changes within a song. i. demonstrate an understanding of lines and spaces in the treble clef by playing written melodies on melody instruments.
Harmony	
3. **recognize chordal movement and direction using a variety of listening, performance, and compositional activities.**	a. sing rounds, descants, ostinati, part songs, partner songs, canons, and do simple vocal chording. b. identify the chord changes in simple harmonic accompaniments by appropriate response, such as playing classroom instruments. c. play by ear appropriate chords on the autoharp for song accompaniments. d. create by ear simple harmonic accompaniments using the voice, melody, or harmony instruments. e. demonstrate an awareness of the expressive qualities of consonance and dissonance through listening, performing, and composing experiences and in verbal discussion.

Specific Proficiency Statements	**Sample Indicators**
	f. discuss the similarities and differences between homophony and polyphony. g. demonstrate the concept of transposition by playing the same song in different keys on the autoharp, resonator bells, stringed or keyboard instruments, synthesizer, or through composition.
Form	
4. explore and identify increasingly more complex musical forms.	a. demonstrate an increased understanding of form as related to repetition, similarity, and contrast. b. identify like or unlike phrases aurally, visually, and physically. c. identify binary (AB), ternary (ABA), rondo (ABACADA...), and theme and variation forms. d. identify and define more complex musical structures and designs, such as suite, sonata-allegro, coda, interlude, canon, opera, oratorio, symphony, cantata, art song, fugue.
Expressive Elements	
5. describe, produce, organize, and evaluate the expressive elements in music.	a. respond to gradual or sudden changes in tempi while singing, playing, or moving. b. demonstrate an increased understanding of relevant terminology, such as **ritard**, **accelerando**, **andante**, **presto**, **largo**, **allegro**, and **fermata** while singing, playing, or moving. c. discuss the relationship of tempo to form, e.g., **ritard** may imply cadence or climax; **accelerando** may create excitement and imply a cadence. d. respond to gradual and sudden changes in dynamics while singing, playing, or moving. e. demonstrate an increased understanding of relevant terminology and signs, such as **p**, **mf**, **f**, **sforzando**, **crescendo**, **diminuendo**, **staccato** and **legato**, while singing and playing. f. demonstrate the relationship between dynamics and melody (melodic contour) while singing and playing e.g., there is a natural crescendo as the melody ascends. g. demonstrate through discussion and performance an increased understanding of dynamic contrasts as a source of variety and expressive meaning in music.

Specific Proficiency Statements	**Sample Indicators**
Timbre	
6. explore and identify specific categories of sound and specific instrumental families.	a. explore the quality of sound of the speaking and singing voice (identify **soprano**, **alto**, **tenor**, **bass**, **changed** and **unchanged** voices). b. explore the timbres of various classroom instruments, such as resonator bells, piano and other keyboard instruments, autoharp, and pitched and nonpitched percussion instruments. c. identify by sight and sound stringed, woodwind, brass, and percussion instruments in response to solo and section performance. d. describe how certain instruments or voices contribute to the mood and style of a piece. e. experiment with instruments that can be played differently in order to produce various timbres, e.g., violins may be bowed or plucked and trumpets may be played open or muted. f. explore the timbral concepts of electronic music and electronic sound generation/manipulation.
Creativity	
7. create rhythmic, melodic, and harmonic material utilizing vocal, instrumental, and electronic media.	a. respond to music through activities, such as creative movement, folk dance, pantomime, singing games, and dramatization. b. create songs, introductions, interludes, codas, chants, descants, ostinati, and additional verses to familiar songs. c. create increasingly more complex rhythmic and/or melodic chants, ostinati, and descants through voice, instrumental, and electronic media. d. improvise, create, and notate rhythmic and tonal patterns. e. create instrumental, vocal, and electronic accompaniments for songs. f. create backgrounds for poetry and choral speaking using instruments, synthesizer, record player, tape recorder, and other electronic equipment. g. write "program notes" including information about the composer, the form, history of the composition, and human interest anecdotes.

Specific Proficiency Statements	**Sample Indicators**
	h. explore special areas tailored to student interest, such as: - science of sound - drama in music - ecology - making instruments - noise pollution - how a piano works inside - pop hits - sound recording and reproduction equipment - synthesizers - computers and music i. assist in planning musical programs. j. help evaluate their own progress and make suggestions for improvements.
Listening	
8. continue to develop aural discrimination skills.	a. demonstrate an increased ability to listen to music by responding to musical elements as identified by the teacher. b. practice increasingly sophisticated listening skills in group singing. c. identify the various tone colors or timbres of voices, social and orchestral instruments, and electronic media. d. identify differences in the various styles or moods of music from a variety of cultures. e. expand knowledge of other cultures through listening to music of other times and places. f. critique the quality of music and musical groups heard based on criteria developed in class.
Singing	
9. sing a wide variety of song material with attention to pitch, dynamics, tempo, and expression.	a. sing on pitch using a clear, natural, and relaxed singing tone. b. demonstrate proper breath support and vocal technique. c. demonstrate proper intonation and balance in part singing.

Specific Proficiency Statements | **Sample Indicators**

d. explore song literature, such as:
   - songs of the United States and other countries
   - child-created songs
   - songs with foreign language texts
   - hymns and spirituals
   - rounds
   - songs that reflect a specific group or occupation
   - solo-chorus songs
   - descants
   - songs in two and three parts
   - holiday songs

e. respond expressively to the mood and message of a song.

f. participate in singing songs for dramatization, games and dances, and special occasions.

g. demonstrate sight reading skills and ear training development by singing and working with charts and textbooks.

Playing Instruments

10. play a variety of instruments.

a. using proper technique play a wide variety of the following instruments

   Percussion - various sizes of drums, timpani, bongo, and conga drums, rhythm sticks, sand blocks, wood blocks, tambourines, tom-toms, claves, castanets, maracas, guiro, cymbals, gong, cowbell, Chinese temple blocks, and jingle bells

   Keyboard and other melody instruments - pianos, electronic keyboards, melodicas, resonator bells, recorders, and pitched percussion, such as glockenspiels,

   Stringed instruments - autoharps, guitars, baritone and/or soprano ukuleles

b. demonstrate an increased understanding of various timbres by selecting appropriate accompanying instruments for a song.

Specific Proficiency Statements

Sample Indicators

c. play by ear and sight ostinati, descants, introductions, codas, and accompaniments on percussion, melody, stringed, and keyboard instruments.
d. play in an ensemble using classroom instruments and/or instruments requiring special training, such as band or orchestral instruments.
e. demonstrate sight reading skills by playing percussion, melody, stringed, or keyboard instruments.
f. play harmony instruments using the I, IV, and V chords in several major and minor keys.

GENERAL MUSIC
MIDDLE/JUNIOR HIGH SCHOOL LEVELS

Proficiency List 093100

The traditional scheduling format for the middle school/junior high school is different from that of the elementary school and requires a different approach and format for general music.

The general music proficiencies suggested for grades 4-6 **should continue to serve as music objectives for the general music class in grades 7-8** (and grade 6 if part of a middle school).

However, students at this level are enrolled typically in a music course which meets during a given period for a specified amount of time. This format offers opportunities for a variety of organizational strategies for music courses.

ORGANIZATIONAL STRATEGIES FOR GENERAL MUSIC GRADES 7-8 (and GRADE 6 if part of Middle School)

Organizational strategies may include:

1. HISTORICAL PERIODS

Baroque
Classical
Romantic
Twentieth Century

For each period, the following should be considered within the framework of performing, listening, analyzing, and creating:

- Time frame and historical context
- Musical styles
- Principal genres and forms
- Related arts

2. MUSIC FROM THE UNITED STATES AND OTHER CULTURES

For each topic, the following should be considered within the framework of performing, listening, analyzing, and creating:

- Historical perspective
- Musical styles
- Musical genres and forms
- Representative instruments
- Major composers and representative works and/or prominent performers
- Related arts

Sample Topics:

- History and development of rock and other popular music styles
- Folk music from the United States and its origins
- History and development of jazz
- Music of Africa
- Music of Latin America
- Music of the Orient

3. MODULES TO DEVELOP PLAYING SKILLS

A modular concept may be utilized to focus on the development of playing skills for keyboard, guitar, recorder, ukulele, or other instruments.

Playing Skills:

For the instrument selected, the student should demonstrate the playing skills appropriate to the level of instruction.

Indicators:

- read standard notation appropriate to the instrument studied
- identify parts of the instrument
- demonstrate appropriate tone production
- develop technical facility appropriate to the level of instruction
- listen to standard repertoire for the instrument studied
- demonstrate a limited playing repertoire

4. ELECTRONIC MUSIC

For each topic, the following should be considered within the framework of performing, listening, analyzing, and creating:

- Historical development
- Terminology, such as **sine waves, oscillator**
- Types of electronically generated sound sources
- Compositional techniques
- Prominent composers and representative works
- Hardware available to consumers

Topics:

- Electronic music
- Sound recording and technology
- Computers and music

GENERAL MUSIC
HIGH SCHOOL LEVELS

Proficiency List 094100

A course in general music for grades 9-12 may be organized using one of several different course structures and may be designated as either **Music Appreciation** or **Music Listening** courses. These courses may be structured in one of the following ways:

1. Chronological or reverse chronological order.
2. Selection of great works from each historical period.
3. Specific topics such as classical music, jazz, folk music, musical theatre, and popular music.
4. Listening to a wide variety of musical works representative of a variety of genres.
5. Combining music with the study of a variety of other subjects, such as visual art, theatre arts, dance, literature. The exploration of common themes and stylistic devices may be utilized.

Regardless of the course structure selected, the following proficiencies should be achieved.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **general music** at the high school levels, students should:	Students will:
Rhythm	
1. **demonstrate the ability to identify and to describe the rhythms, meters, and tempi in the listening assignments.**	a. re-create specific rhythm patterns heard. b. identify appropriate meter possibilities. c. recognize changing meters and irregular meters. d. recognize syncopation.
Melody	
2. **demonstrate the ability to identify and describe melodic elements in the listening assignments.**	a. diagram the contours of prominent melodies or themes. b. recognize a melodic sequence. c. identify the scale upon which the melody is based, such as major, minor, chromatic, whole tone, pentatonic, or modal.

Specific Proficiency Statements	Sample Indicators
Harmony	
3. demonstrate the ability to identify and describe the harmonic elements in listening assignments.	a. identify simple chordal progressions. b. identify modulations or key changes. c. identify basic tonal organization as major, minor, modal, atonal, or serial. d. identify examples of monophony, homophony, and polyphony.
Form	
4. demonstrate the ability to identify and describe the form or structure of the musical composition heard.	a. identify examples of repetition and contrast as well as like and unlike phrases. b. identify binary (AB), ternary (ABA), rondo, theme and variations, fugue. c. identify and define verbally musical structures, such as suite, sonata-allegro, coda, interlude, and canon. d. identify and define verbally music forms, such as opera, oratorio, symphony, concerto, cantata, and art song.
Timbre	
5. identify and describe categories of sound and specific instruments and their families in the listening assignments.	a. identify the voice classification of the vocalist(s) heard as soprano, alto, tenor, or bass. b. identify families of instruments. c. identify the prominently featured instruments heard in the composition. d. identify various techniques used to alter the traditional sound of the instruments (con sordino, pizzicato, col legno, "prepared" with nonmusical devices, etc.). e. identify electronically generated sound sources.
Style	
6. develop an understanding of musical style and become familiar with a variety of composers and works associated with each historical period.	a. recognize the genres associated with specific historical periods. b. identify basic stylistic devices employed in specific historical periods. c. identify specific instruments or groups with specific historical periods.

Specific Proficiency Statements	Sample Indicators
	d. identify composers related to specific historical periods. e. recognize the stylistic characteristics of a variety of composers.
Expressive Elements	
7. demonstrate the ability to identify, describe, and evaluate the expressive elements in the listening assignments.	a. identify ritardando, accelerando, crescendo, descrescendo, largo or lento, andante, moderato, allegro, presto, piano, forte, and varying gradations from the listening assignments. b. demonstrate an understanding of how tempo, mode, dynamic level, and texture/instrumentation interact to contribute to the overall expressiveness of a piece.

MUSIC THEORY

MUSIC THEORY
HIGH SCHOOL LEVEL

Proficiency List 094700

A course in Music Theory should include the elements of music for study purposes and the process of music composition. Students should be led through exercises to increase their perceptive abilities and attainment of skills which, when coupled with music performance, will enhance their general understanding of music.

Maximum time should be spent acquiring and improving listening skills which will enhance musical understanding and aesthetic involvement.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **music theory** at the high school level, students should	Students will
Rhythm (including tempo, meter, rhythmic patterns and rhythmic notation)	
1. **demonstrate the ability to identify and describe the rhythms, meters, and tempi in listening assignments containing a variety of rhythmic styles.**	a. listen to, identify, and describe rhythms verbally in both image and technical terminology. b. take rhythmic dictation using conventional notation. c. communicate their own rhythmic intent through composition and/or arrangement. d. develop musical ideas through rhythmic improvisation. e. produce written composition, arrangement, and/or actual improvisation. f. perceive rhythm aurally from the musical score. g. analyze rhythmic patterns, phrasing, and style aurally and from the musical score. h. analyze the quality of a given rhythm aurally and from the musical score.

Specific Proficiency Statements	Sample Indicators
Melody (including pitch, scales, melodic patterns and melodic notation)	
2. demonstrate the ability to identify and describe melodic elements in listening assignments containing a variety of melodic styles.	a. listen to, identify, and describe melodies verbally, both in image and technical terminology. b. take melodic dictation using conventional notation. c. communicate their own melodic intent through composition and/or arrangement. d. develop musical ideas through melodic improvisation. e. produce written composition, arrangement, and/or actual improvisation. f. perceive melody aurally and from the musical score. g. analyze melodic patterns, phrasing, and style aurally and from the musical score. h. analyze the quality of a given melody aurally and from the musical score.
Harmony (including texture, chords, harmonic patterns and harmonic notation)	
3. demonstrate the ability to identify and describe the harmonic elements in listening assignments containing a variety of harmonic styles.	a. listen to, identify, and describe harmonies verbally, both in image and technical terminology. b. take harmonic dictation using conventional notation. c. communicate their own harmonic intent through composition and/or arrangement. d. develop music ideas through harmonic improvisation. e. produce written composition, arrangement, and/or actual improvisation. f. perceive harmony aurally and from the musical score. g. analyze harmonic quality, progressions, styles, and textures aurally and from the musical score.
Timbre (including qualities of sound and the human voice)	
4. identify, describe, and manipulate categories of sound which include instruments and voices in listening assignments which contain a variety of timbres and textures.	a. listen to, identify, and describe timbres verbally using both image and technical terminology. b. read a musical score and verbally describe the timbral differences among instruments and/or voices used. c. communicate their own ideas of timbral control (instrumentation, voicing) through composition and/or arrangement.

Specific Proficiency Statements	**Sample Indicators**
	d. develop musical ideas through timbral control in improvisation. e. analyze the quality of timbral choices aurally and in the musical score.
Form (including small forms and large forms)	
5. **demonstrate the ability to identify, describe, and manipulate form or structure of listening assignments which contain a variety of diverse styles and forms.**	a. listen to, identify, and verbally describe the formal structure of the work studied in both image and technical terminology. b. read a musical score and identify the formal structure of the work studied. c. listen to, identify, and describe forms inherent in a variety of compositions and arrangements. d. analyze the quality of formal structure aurally and in the musical score.

BAND

BEGINNING BAND

Proficiency List 090201

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **beginning band**, students should	Students will
1. **develop the basic skills of tone production.**	a. demonstrate proper playing posture, proper embouchure, and correct breath support. b. perform with correct articulation. c. produce sounds in appropriate registers and at appropriate dynamic levels. d. produce sounds that are considered characteristic of the instrument.
2. **develop the basic skills of technique.**	a. understand and perform the various styles of tonguing and slurring, such as staccato, legato, attack, and release. b. understand and perform major scales and arpeggios of concert keys with no flats and sharps through four flats, and chromatic scales using the preferred fingerings for their instruments. c. perform and articulate rhythmic figures of appropriate difficulty with clarity. d. demonstrate the correct hand and body position for playing their instruments. e. (percussionists) perform with proper hand and body position: single and double strokes, long roll, five-stroke roll, and flam. f. (percussionists) demonstrate a basic knowledge of mallet percussion or keyboard instruments.
3. **develop basic intonation skills.**	a. demonstrate the procedures for tuning their instruments. b. match pitches and play a melodic line in tune. c. recognize the importance of playing a part with accurate ensemble intonation and adjusting intonation to the group.

Specific Proficiency Statements	Sample Indicators
4. develop basic reading skills.	a. use a systematic counting method. b. recognize and play selected rhythmic and tonal patterns as they occur in an instrumental line. c. define and apply through performance selected standard notation, dynamic and articulation markings, and musical terms. d. begin to develop sight-reading skills by playing a variety of beginning level music. e. demonstrate an understanding of the differences between simple and compound meter. f. demonstrate an understanding of meter, tempo, and simple rhythms.
5. recognize visually and aurally what is heard in performance and listening activities.	a. perform or write appropriate dictated tonal patterns using scale steps. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify music as moving by steps and/or skips. d. identify the letter names of all notes in the playing range of their instruments. e. demonstrate an understanding of the relationship between whole and half steps. f. demonstrate an understanding of key signatures. g. demonstrate an understanding of enharmonic tones.
6. demonstrate an awareness of simultaneous sounds and key changes.	a. recognize the difference between unison and harmony. b. recognize key changes within a song, visually and aurally.
7. identify the basic elements of form.	a. recognize elements of a melodic line, such as motive, phrase, and cadence. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify and define binary and ternary forms.
8. recognize and interpret expressive markings.	a. experiment with and explore sounds which are loud and soft. b. decide on the appropriate utilization of dynamics in familiar and unfamiliar songs.

Specific Proficiency Statements	Sample Indicators
9. explore and identify specific categories of sound and specific families of instruments.	a. recognize the characteristic timbre of standard band and orchestral instruments. b. identify and describe timbral differences within instrumental sound categories, such as brass, woodwind, string, and percussion.
10. develop basic interpretive skills.	a. demonstrate an understanding of dynamic contrasts, various articulations, and tempo changes and the variety and expression each creates in music. b. recognize phrasing in music which expresses the natural tension and release.
11. develop a basic understanding of balance and blend.	a. play to demonstrate correct balance with other students in an ensemble to achieve the desired group sound, paying attention to dynamic levels.
12. perform a variety of literature.	a. perform music of several time signatures, key signatures, styles, forms and periods. b. perform simple solo and small ensemble literature. c. experience being accompanied by piano or a part of the band.
13. develop basic skills in improvisation.	a. improvise simple rhythmic and tonal patterns by playing simple rhythms and melodies by ear within the parameters of I-V-I and/or I-IV-V-I chord progressions.
14. develop basic skills in composing and arranging.	a. demonstrate an understanding of the relationship of instruments to concert pitch by transposing simple music for the instruments to or from concert pitch.
15. respond to and develop basic skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, and 6.
16. develop basic skills in evaluation.	a. evaluate individual and group performances and rehearsals, making suggestions for improvement. b. evaluate the quality of music performed based on objective criteria developed in class.

Specific Proficiency Statements	Sample Indicators
17. develop skills in self-improvement.	a. recognize the value of individual practice. b. recognize the value of private instruction. c. maintain proper care of instruments. d. bring supplies to rehearsals and performances. e. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. develop an understanding of the role of music as an avocation and career.	a. prepare for fulfilling use of leisure time by developing performance and listening skills. b. discover that music arouses a wide range of intellectual challenges and varied feelings. c. begin to develop an understanding of music and music-related careers. d. explore music careers by listening to guest speakers and taking field trips.

INTERMEDIATE BAND

Proficiency List 090202

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **intermediate band**, students should	Students will
1. **continue to develop skills of tone production.**	a. demonstrate proper playing posture, proper embourchure, and correct breath support. b. perform with correct articulation. c. perform with correct tone production and resonance, paying particular attention to achieving the characteristic sounds for their instruments in all but the highest registers and at all dynamic levels.
2. **continue to develop skills of technique.**	a. perform a variety of attacks (including multiple articulations) and releases appropriate to different styles of music. b. perform with technical proficiency chromatic scales, arpeggios, and major scales of concert one sharp through five flats. c. perform in standard registers. d. demonstrate the correct hand and body positions for playing their instruments. e. demonstrate the preferred fingerings for their instruments including a few alternate and trill fingerings. f. (percussionists) demonstrate the most important rudiments for snare drum as well as proper playing techniques on a variety of instruments, such as chimes, timpani, bells, crash cymbals, xylophone, and bass drum.
3. **continue to develop intonation skills.**	a. demonstrate the procedures for tuning their instruments. b. understand and demonstrate control of pitch without making mechanical adjustments to the instruments. c. recognize the notes on their instruments that are inherently out of tune. d. match pitches and play a melodic line in tune. e. play a part with accurate intonation.

Specific Proficiency Statements	Sample Indicators
4. **develop music reading skills.**	a. use a systematic counting method. b. recognize and play at sight rhythmic and tonal patterns as they occur in an instrumental line. c. define and apply through performance standard notation, dynamic and articulation markings, and musical terms. d. develop sight-reading skills by performing a variety of music. e. demonstrate an understanding of the differences between simple and compound meters. f. demonstrate an understanding of rhythmic terminology, such as meter, accent, tempo, syncopation, and irregular meters.
5. **recognize visually and aurally what is heard in performance and listening activities.**	a. perform or write rhythmic and tonal patterns using scale steps and intervals found in primary chords. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify arpeggios and major, minor, and chromatic scales. d. demonstrate an understanding of key center by singing and playing the tonic and starting tone of selected works in several major and minor keys. e. sing simple melodic intervals and patterns using solfege, note names, or numbers.
6. **recognize simple harmonic movement and key changes.**	a. recognize key changes within music, both visually and aurally. b. recognize the function of dissonance in music.
7. **develop skills in the recognition of form.**	a. recognize, visually and aurally, elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify and define binary and ternary forms. c. identify and define characteristics of different forms of music performed in class, such as concerto, theme and variation, fugue, rondo, and march. d. recognize elements of a composition encountered in class, such as introduction, theme, trio, and coda.
8. **recognize and interpret expressive markings.**	a. decide on the appropriate utilization of expressive techniques for music performed. b. demonstrate the use of appropriate expressive techniques in the music performed.

Specific Proficiency Statements	Sample Indicators
9. **identify timbral changes within specific categories of sound and within specific instrumental families.**	a. recognize the characteristic timbre of standard band and orchestral instruments. b. recognize the changes in timbre which occur with the addition of mutes, change of embouchure, use of breath, or by changing implements for percussion instruments. c. demonstrate an understanding of how different tone colors are created by using different instrument combinations.
10. **develop interpretive skills.**	a. define and accurately perform musical symbols and abbreviations including grace notes, trills, rolls, and rudiments. b. demonstrate an understanding of dynamic contrasts, various articulations and tempo changes, and the variety and expression each creates in music. c. perform phrases musically, expressing the natural tension and release. d. demonstrate an understanding of instrumental styles and textures.
11. **demonstrate an understanding of balance and blend.**	a. play in correct balance with other instruments in an ensemble to achieve the desired group sound, including volume and timbre.
12. **perform a variety of literature.**	a. perform music of many styles, forms, and periods, such as popular, classical, jazz, electronic, and traditional. b. listen to, analyze, and perform music of other cultures. c. perform solo and ensemble literature. d. experience being accompanied by piano, small ensemble, band, or orchestra on standard solo repertoire. e. experience being part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.
13. **develop skills in improvisation.**	a. improvise rhythmic and/or tonal patterns. b. improvise a simple melody or rhythmic accompaniment on a given chord progression using I, IV, and V.

Specific Proficiency Statements	Sample Indicators
14. develop skills in composing and arranging.	a. create and write original melodies using melodic and rhythmic notation on a given chord progression using primary chords. b. arrange/transpose music for individual instruments. c. expand their concepts of music through use of instruments, electronic media, and environmental sounds.
15. develop skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, and compound meter. b. function as a student conductor in elementary or junior high school band classes.
16. develop skills in evaluation.	a. evaluate individual and group performances and rehearsals, making suggestions for improvement.
17. develop skills in self-improvement.	a. recognize the value of individual practice and private instruction. b. maintain proper care of instruments. c. bring necessary supplies to rehearsals and performances. d. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. understand the role of music as an avocation and career.	a. prepare for fulfilling use of leisure time by developing good listening skills in music. b. discover that music arouses a wide range of intellectual challenges and emotions. c. demonstrate knowledge of performance opportunities in school and after graduation. d. demonstrate an awareness of differences in the quality of various products, such as electronic equipment, recordings, pianos, and instruments.

Specific Proficiency Statements	Sample Indicators
	e. become aware of music careers and music-related careers, as well as availability of jobs, qualifications, and necessary training or education. f. explore music careers by listening to guest speakers and taking field trips. g. become aware of the psychological impact and effect of music on an individual and on society through such avenues as mass media advertising.

ADVANCED BAND

Proficiency List 090203

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **advanced band**, students should	Students will
1. **continue to develop skills of tone production.**	a. demonstrate proper playing posture, proper embouchure, and correct breath support. b. perform with correct articulation. c. perform with correct tone production and resonance paying particular attention to achieving the characteristic sounds for their instruments in all but the highest register and at all dynamic levels.
2. **continue to develop technical skills.**	a. perform a variety of attacks (including multiple articulations) and releases appropriate to different styles of music. b. perform with technical proficiency: arpeggios, chromatic, major, minor, and modal scales. c. perform in the extreme (but standard) registers on their instruments. d. demonstrate proper hand and body position for their instruments. e. demonstrate the preferred fingerings for their instruments including alternate and trill fingerings. f. perform and articulate rhythmic figures with clarity. g. (percussionists) demonstrate the twenty-six rudiments for snare drums as well as proper playing techniques on a variety of percussion instruments, such as chimes, timpani, drum set, bells, xylophone, and bass drum.
3. **continue to develop intonation skills.**	a. demonstrate the procedures for tuning their instruments. b. understand and demonstrate control of pitch without making mechanical adjustments to their instruments. c. recognize the notes on their instruments that are inherently out of tune and adjust them accordingly. d. match pitches and play a melodic line in tune. e. play a part with accurate intonation and adjust to the vertical structure to produce a finely tuned chord.

Specific Proficiency Statements	Sample Indicators
4. **continue to develop music reading skills.**	a. use a systematic counting method. b. recognize and play at sight rhythmic and tonal patterns as they occur in an instrumental line. c. define and apply through performance standard notation, dynamic and articulation markings, and musical terms. d. develop sight-reading skills by performing a variety of music. e. demonstrate an understanding of the differences between simple and compound meters, recognizing the conducting patterns of each. f. demonstrate an understanding of rhythmic terminology, such as meter, accent, tempo, syncopation, and even and uneven rhythms.
5. **continue to develop the ability to recognize visually and aurally what is heard in performance and in listening activities.**	a. perform or write dictated rhythmic and tonal patterns from aural and visual examples. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify and construct arpeggios and major, minor, chromatic, and modal scales. d. demonstrate an understanding of major and minor key signatures. e. demonstrate an understanding of key center by singing and playing the tonic and the starting tone of selected works in several major and minor keys. f. sing melodic intervals and patterns using solfege, note names, or numbers.
6. **increase an understanding of harmonic movement, chord construction, and key changes.**	a. recognize key changes with works studied, both visually and aurally. b. recognize the function of tonic (I), subdominant (IV), and dominant (V) chords. c. identify and construct I, IV, and V chords in selected key signatures. d. recognize the function of dissonance in music. e. recognize a standard blues progression, both visually and aurally.

pecific Proficiency Statements	**Sample Indicators**
7. continue to develop skills in the recognition of form.	a. visually and aurally recognize elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify and define binary and ternary forms. c. identify and define characteristics of different forms of music, such as symphony, concerto, opera, theme and variation, sonata, fugue, and rondo. d. recognize elements of a composition, such as introduction, theme, trio, and coda. e. recognize the standard march form including introduction, 1st strain, 2nd strain, break strain, trio, and last strain.
8. continue to recognize and interpret expressive markings.	a. decide on the appropriate utilization of expressive techniques for music performed. b. understand the use of vibrato as an expressive element. c. demonstrate the appropriate use of expressive markings in the music performed.
9. continue to expand the ability to identify timbral changes within specific categories of sound and within specific instrumental families.	a. recognize the characteristic timbre of standard band and orchestral instruments. b. recognize the changes in timbre which occur with the addition of mutes, change of embouchure, use of breath, or by changing implements for percussion instruments. c. demonstrate an understanding of various timbres by selecting appropriate instruments for composition and/or arrangements.
10. continue to expand interpretive skills.	a. define and accurately perform musical symbols and abbreviations, including grace notes, trills, rolls, and rudiments. b. demonstrate an understanding of dynamic contrasts, various articulations and tempo changes, and the variety and expression each creates in music. c. perform phrases musically, expressing the natural tension and release. d. demonstrate an understanding of instrumental styles and textures.

Specific Proficiency Statements	Sample Indicators
11. continue to expand an understanding of balance and blend.	a. play in correct balance with other instruments in an ensemble to achieve the desired group sound including volume and timbre. b. recognize the value of amplification equipment and use it correctly where it is appropriate to the style of music.
12. perform a wide variety of literature.	a. perform music of many styles, forms, and periods, such as popular, classical, jazz, and electronic. b. listen to, analyze, and perform music of other cultures. c. perform solo and small ensemble literature. d. experience being accompanied by piano, small ensemble, band, or orchestra on standard solo repertoire. e. experience being part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.
13. continue to expand skills in improvisation.	a. improvise rhythmic and/or tonal patterns. b. improvise a melody or rhythmic accompaniment on a given chord progression.
14. continue to develop skill in composing and arranging.	a. create and write original melodies using melodic and rhythmic notation. b. create simple harmonic accompaniments for existing and original melodies. c. create and write an original composition using melodic and rhythmic notation and harmonic accompaniment. d. arrange/transpose music for a variety of instruments. e. expand their concepts of medium through the use of instruments, electronic media, and environmental sounds. f. create piano, combo, or instrumental accompaniments for songs, introductions or codas to songs, or original harmony.
15. continue to develop skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, mixed meter, irregular meter, and compound meter. b. function as student conductors in either junior or senior high school band classes, at pep assemblies, and at games.

Specific Proficiency Statements	Sample Indicators
16. **continue to develop skills in evaluation.**	a. evaluate individual and group performances and rehearsals, making suggestions for improvement.
17. **continue to develop skills in self-improvement.**	a. recognize the value of individual practice and private instruction.
	b. maintain proper care of instruments including basic repair such as replacing pads, adjusting springs and screws, pulling mouthpieces, and replacing drum heads and snares.
	c. bring necessary supplies to rehearsals and performances.
	d. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. **continue to develop an understanding of the role of music as an avocation and career.**	a. prepare for fulfilling use of leisure time by developing good listening skills in music.
	b. discover that music arouses a wide range of intellectual challenges and varied emotions.
	c. demonstrate a knowledge of performance opportunities both in school and after graduation.
	d. demonstrate the ability to evaluate music equipment and needs for leisure-time listening.
	e. demonstrate knowledge of music consumer print sources, such as **Schwann Catalog**, **Consumer Reports**, and **HiFi Stereo Review**.
	f. demonstrate the ability to evaluate the quality of various products, such as electronic equipment, recordings, and instruments.
	g. demonstrate a knowledge of comparative shopping techniques for the purchase of a quality instrument and/or equipment.
	h. become aware of music careers and music-related careers, availability of jobs, qualifications, and necessary training or education.
	i. explore music careers by listening to guest speakers and taking field trips.
	j. become aware of the psychological impact and effect of music on an individual and on society through such avenues as mass media.

ORCHESTRA

THE BEGINNING ORCHESTRA

Proficiency List 090301

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **beginning orchestra**, students should	Students will
1. **develop the basic skills of tone production and bowing.**	a. demonstrate good posture and the correct playing position while sitting or standing and at rest. b. demonstrate progress toward strong resonant tone. c. display the use of full straight strokes of the bow. d. use all parts of the bow, with emphasis on the lower third. e. cross strings with elbow and wrist moving simultaneously, maintaining an arc as close to the string as possible. f. demonstrate appropriate bowing techniques in relation to: 1) simple detache 2) staccato 3) martele - dynamic changes - recognize changes in loudness when bowing near bridge or fingerboard - extending bow stroke and clean change of bow direction - recovery of bow after rests to either a down or up bow - maintaining constant bow speed - tie-slur - playing pizzicato while holding the bow - slurred staccato of four notes to a bow
2. **develop basic skills of technique.**	a. demonstrate control in going smoothly from one string to another. b. display knowledge of tie, slur, staccato, marcato, and accents and demonstrate correct attack and release. c. demonstrate the ability to play in the following keys by the end of the sixth grade: D, G, A, C, F, B-flat. d. recognize necessary adjustments in finger placement and thumb placement for accurate intonation. e. move the thumb and first finger as a unit with special care that the left hand, thumb, first finger, wrist, and forearm shift as a unit.

Specific Proficiency Statements	**Sample Indicators**
	f. use the fourth finger, if physically possible, to substitute for the open string (vln, vla). g. perform some alternate fingerings.
3. **develop basic intonation skills.**	a. display awareness of good intonation through consistent listening to the teacher and class members and adjust pitches accordingly. b. demonstrate recognition of whole and half steps and the ability to match tones. c. demonstrate left hand position with emphasis on pressure, placement, and angle of finger positioning the elbow well under the violin. d. demonstrate the correct placement of the thumb in relation to the first finger (violin, viola), second and third finger (cello, bass). e. tune the instrument with the least possible assistance by listening and adjusting to individual pitches (attained by the third year).
4. **develop basic reading skills.**	a. use a systematic counting method. b. count several measures of rest in succession. c. display an understanding of basic meters - 4/4, 3/4, 2/2, 2/4, 3/8, and 6/8. d. demonstrate an understanding of simple rhythms and the corresponding bow patterns to fit these rhythms. e. demonstrate an understanding of rhythmic terminology, such as **meter**, **tempo**, **beat**, and **syncopation**. f. recognize and play basic note values and their corresponding rests including whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth. g. recognize and produce pitches as indicated by notation and letter name in first position on all strings. h. sight read simple exercises and pieces. i. recognize and interpret musical symbols and terms including **D.C.**, **D.S.**, **fine**, **repeat sign**, and dynamic and tempo markings. j. demonstrate ability to follow and interpret the conductor's directions.

Specific Proficiency Statements	Sample Indicators
5. **recognize visually and aurally what they is heard in performance and listening activities.**	a. perform or write appropriate dictated rhythmic and tonal patterns using scale steps. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify music as moving by steps and/or skips. d. identify the letter names of all notes in the playing range of their instruments. e. identify octaves, fifths, and arpeggios.
6. **develop an awareness of simultaneous sounds and key changes.**	a. recognize the difference between unison and harmony. b. recognize visually and aurally key changes within a simple composition. c. perform simple harmonized parts in basic rhythm patterns.
7. **explore the interaction of horizontal and vertical organization known as form.**	a. recognize elements of a melodic line, such as motive, phrase, and cadence. b. identify like, unlike, and irregular phrase lengths from aural and visual examples. c. identify and define binary and ternary forms.
8. **recognize and interpret expressive markings.**	a. demonstrate and experiment with sounds which are loud and soft. b. decide on the appropriate utilization of dynamics in familiar and unfamiliar pieces.
9. **explore and identify specific categories of sound and specific instrumental families.**	a. recognize and identify the characteristic timbre of standard orchestral and band instruments. b. identify and describe timbral differences within instrumental sound categories.
10. **develop basic interpretive skills.**	a. demonstrate an understanding of dynamic contrasts, various articulations, and tempo changes as well as the variety and expression each creates in music. b. understand phrasing in music which expresses the natural tension and release. c. understand phrasing in music as it responds to musical exchange from one instrument to another.

Specific Proficiency Statements	Sample Indicators
11. **develop a basic understanding of balance and blend.**	a. play to demonstrate correct balance with other students in an ensemble to achieve the desired group sound paying attention to dynamics, timbre, and the style and nature of the music performed.
12. **perform a variety of literature.**	a. perform music of several time signatures, key signatures, styles, forms, and periods including some contemporary music. b. perform solo and small ensemble literature. c. perform a solo with piano or orchestral accompaniment.
13. **develop basic skills in improvisation.**	a. improvise simple rhythmic and tonal patterns by playing rhythms and melodies by ear.
14. **develop basic skills in composing and arranging.**	a. transpose music for instruments to or from concert pitch (transposing instruments only). b. transpose concert pitch instruments up or down a whole step on simple melodies.
15. **develop basic skills in conducting.**	a. recognize and demonstrate the basic conducting patterns of 2, 3, and 4. b. recognize and demonstrate conducting motions to indicate dynamics, tempo changes, ritardando, accelerando, hold, etc.
16. **develop basic skills in evaluation.**	a. evaluate individual and group performance and rehearsals, making suggestions for improvement. b. evaluate performances of others when participating as a listener in an audience. c. begin to exhibit musical judgment in the selection of music programs on television, radio, and in the purchase of recordings.

Specific Proficiency Statements	Sample Indicators
17. **develop basic skills in self-improvement.**	a. recognize the value of individual practice and private instruction. b. maintain proper care of instruments. c. bring supplies to rehearsals and performances. d. attend concerts and clinics of school, college, or professional ensembles through field trips or guest appearances. e. recognize the advantage of seeking extra information about music through books, magazines, and records.
18. **develop an understanding of the role of music as an avocation and career.**	a. prepare for fulfilling use of leisure time by developing performance and listening skills. b. discover that music arouses a wide range of intellectual challenges and varied feelings. c. begin to develop an understanding of music and music-related careers. d. explore music careers by listening to guest speakers and taking field trips.

THE INTERMEDIATE ORCHESTRA

Proficiency List 090302

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **intermediate orchestra**, students should	Students will
1. **continue to develop the basic skills of tone production and bowing.**	a. demonstrate the correct physical approach to proper tone production, including proper body position and bowing control. b. demonstrate added bowing facility which would include improved tone production, such as detache in the middle, upper third, and lower third of the bow, staccato, spiccato, and martele bowings. c. demonstrate the ability to change dynamics by utilizing the bow correctly in relation to contact point, weight, and speed. d. demonstrate bowing control of the following: - slurred half notes - slurred dotted quarter and eighth notes - dotted eighth and sixteenth notes - triplets - sixteenth notes - slurred staccato notes eight on a bow e. make a recovery of a bow in rhythmic figures that use up and down bow.
2. **continue to develop basic skills in technique.**	a. demonstrate the use of double stops from simple to more complex. b. perform simple trills. c. demonstrate vibrato and explain its relationship to tone quality. d. display proficiency in first position finger patterns: - recognize and play major scales - D, G, A, C, F, B-flat, E, B, E-flat, A-flat (one or two octaves), with various bowings. e. demonstrate skill in shifting while playing in different positions, such as: - third position and extended position for violins and violas - third, fourth, and half positions for cellos; half, second and third position for basses

Specific Proficiency Statements	Sample Indicators
3. continue to develop basic intonation skills.	a. tune instruments to a separate pitch for each string and as perfect fifths in a chord.
4. continue to develop basic reading skills.	a. understand and perform chromatics. b. display a knowledge of dynamic and tempo terminology encountered in musical exercises and literature, such as **crescendo, mp, mf, andante, moderato, simile, al fine, D.S., D.C., dolce, coda**. c. demonstrate improvement in sight-reading skills. d. demonstrate an ability to follow and interpret the conductor's directions. e. understand, count, write, and play in various meters more complex rhythm patterns which involve syncopation, afterbeats, triplets, dotted eighth and sixteenth note combinations, and sixteenth notes. f. perform basic rhythm and bowing patterns in less frequently used meters, such as 6/8, 3/8, 9/8, 2/2, and 5/4. g. recognize major key signatures through five flats and five sharps.
5. continue to develop the ability to recognize visually and aurally what is heard in performance and listening activities.	a. perform or write appropriate dictated rhythmic and tonal patterns. b. perform melodic intervals and patterns on instruments. c. identify like, unlike, and irregular phrase lengths from aural and visual examples. d. recognize key changes within a piece, visually and aurally. e. recognize by sight and sound intervals of the major and minor scales. f. perform simple folk melodies by rote.
6. explore chord elements and chordal movement.	a. become acquainted with basic chord progressions and resolutions, including tonic, subdominant, and dominant chords.
7. recognize and identify basic musical forms.	a. recognize visually and aurally the elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify and define binary and ternary forms.

Specific Proficiency Statements	Sample Indicators
8. recognize and interpret expressive markings.	a. decide on the appropriate utilization of expressive techniques for music performed.
9. recognize and identify specific categories of sound and specific instrumental families.	a. recognize the characteristic timbre of the standard orchestral and band instruments. b. recognize the changes in timbre which result from the addition of mutes to instruments. c. recognize the changes in timbre related to the overtone series.
10. continue to develop basic interpretive skills.	a. demonstrate an understanding of a variety of dynamic contrasts, articulations, and tempo changes and the variety and expression each creates in music. b. understand phrasing in music which expresses the natural tension and release. c. demonstrate an increased perception of phrasing as it moves throughout the ensemble from instrument to instrument. d. edit bowings to accomplish the desired interpretation.
1. continue to develop an understanding of balance and blend.	a. show an increased ability to blend with the ensemble. b. demonstrate independence in part-playing.
12. perform and study literature of all musical periods.	a. perform music of many styles, forms, and periods, such as popular, classical, jazz, electronic, and traditional. b. listen to, analyze, and perform music of other cultures. c. perform solo and ensemble literature. d. perform a standard solo accompanied by piano, small ensemble, or orchestra. e. perform as part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.
13. continue to develop basic skills in improvisation.	a. improvise rhythmic and/or tonal patterns. b. improvise a melody or rhythmic accompaniment on a given chord progression.

Specific Proficiency Statements	Sample Indicators
14. **continue to develop skills in composing and arranging.**	a. create and write original melodies using melodic and rhythmic notation on a given chord progression. b. arrange/transpose music for personal instruments. c. expand the use of medium through the use of instruments, electronic media, and environmental sounds.
15. **continue to develop skills in conducting.**	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, and compound meter. b. function as student conductors in either elementary or junior high school orchestra or band classes.
16. **continue to develop skills in evaluation.**	a. evaluate individual and group performances and rehearsals making suggestions for improvement. b. evaluate performances of others when participating as members of an audience. c. evaluate musical compositions for strengths and weaknesses based on objective criteria developed in class.
17. **continue to develop skills in self-improvement.**	a. recognize the value of individual practice and priva[illegible] instruction. b. maintain proper care of instruments. c. bring necessary supplies to rehearsals and performances. d. attend concerts and clinics of school, college, or professional ensembles through field trips or guest appearances.
18. **understand the role of music as an avocation and career.**	a. prepare for fulfilling use of leisure time by developing good listening skills in music. b. discover that music arouses a wide range of intellectual challenges and emotions. c. demonstrate a knowledge of performance opportunities in school and after graduation. d. demonstrate the ability to evaluate the quality of various products, such as electronic equipment, recordings, pianos, and other instruments.

Specific Proficiency Statements

Sample Indicators

e. become aware of music careers and music-related careers, as well as availability of jobs, qualifications, and necessary training or education.
f. explore music careers by listening to guest speakers and taking field trips.
g. become aware of the psychological impact and effect of music on an individual and on society through such avenues as mass media advertising.

THE ADVANCED ORCHESTRA

Proficiency List 090303

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in the **advanced orchestra**, students should	Students will
1. **continue to develop skills of tone production and bowing.**	a. perform with a clear, resonant tone quality at all dynamic levels. b. perform with advanced bowing control and understanding of the most commonly used bowing techniques which are suitable to the style of the composition. c. make correct judgments regarding bowing changes which facilitate appropriate phrasing and style. d. use an appropriate vibrato.
2. **continue to develop technique.**	a. demonstrate an ability to perform in more advanced playing positions, such as: violin - all positions through seventh viola - all positions through fifth cello - all positions through sixth with an introduction to the thumb position bass - all positions through seventh with an introduction to the thumb position b. make valid judgments regarding appropriate fingerings. c. demonstrate correct shifting, both ascending and descending. d. perform by memory major and minor scales up to five sharps and five flats, and tonic arpeggios of each, in two or three octaves. e. perform and understand chromatic, modal, whole tone, and pentatonic scales. f. demonstrate an understanding of natural and artificial harmonics.
3. **continue to develop intonation skills.**	a. tune to a common A the violin, viola, or cello by fifths and the string bass by open strings, as well as by harmonics. b. match pitches and play a melodic line in tune. c. play a part with accurate intonation and adjust to the vertical structure to produce a finely tuned chord.

Specific Proficiency Statements	Sample Indicators
4. continue to develop reading skills.	a. recognize and play, at sight, rhythmic and tonal patterns as they occur in an instrumental line. b. define and show through performance an understanding of dynamic and articulation markings, musical terms, symbols, abbreviations, and ornaments. c. demonstrate a developing ability to transpose and read different clefs, such as: - viola (treble clef) - cello (tenor and treble clefs) d. demonstrate an understanding that dynamic contrasts, various articulations, and tempo changes provide variety and expression in music. e. recognize and demonstrate an understanding of differences in performing styles as they pertain to periods and genres of music. f. demonstrate a vocabulary of musical terms to include Italian, French, and German words (and pronunciation) used in the names of instruments, dynamics, meter, tempo, rhythm, and stylistic markings. g. recognize and utilize compound, changing, and unusual meters. h. perform correctly in tempo rhythm patterns in simple and compound meters encountered in literature and studies. i. recognize visually the key signature of each major key and know the key name. j. write and play scales indicating half step and whole step construction. k. demonstrate the ability to perform larger and smaller whole and half steps as related to scale tonality. l. edit bowing to accomplish the desired interpretation.
5. continue to develop the ability to recognize visually and aurally what is heard in performance and listening activities.	a. perform or write appropriate dictated rhythmic and tonal patterns using scale steps. b. analyze and sing a melodic phrase prior to playing it. c. recognize aurally and visually intervals within a melody before playing it. d. perform melodic intervals and patterns on personal instruments. e. recognize and identify common cadences. f. demonstrate an awareness of key relationships and modulation in a composition. g. play melodies by ear and by rote.

Specific Proficiency Statements	Sample Indicators
6. increase an understanding of harmonic movement, chord construction, and key changes.	a. recognize key changes within a composition, both visually and aurally. b. recognize the function of tonic (I), subdominant (IV), and dominant (V) chords. c. identify and construct I, IV, and V chords in selected key signatures. d. develop an historical perspective of harmonic development. e. recognize the function of dissonance in music. f. recognize the function of chromaticism, 12-tone row, and tone cluster and understand their place in 20th Century music. g. recognize a standard blues progression visually and aurally. h. transpose simple melodies at sight.
7. continue to develop skills in the recognition of horizontal and vertical organization known as form.	a. recognize, visually and aurally, elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify and define binary and ternary forms. c. identify and define characteristics of different forms of music, such as symphony, concerto, opera, theme and variation, sonata, fugue, passacaglia, chaconne, and minuet. d. recognize elements of a composition, such as introduction, theme, trio, and coda.
8. continue to recognize and interpret expressive markings.	a. decide on the appropriate utilization of expressive techniques for music performed. b. understand and use vibrato as an expressive element. c. describe the function of a given composer's use of expressive techniques.
9. expand ability to identify timbral changes within specific categories of sound and within specific instrumental families.	a. recognize the characteristics of standard orchestral and band instruments. b. recognize the changes in timbre which occur with the addition of mutes, changes of embouchure, use of breath, or by changing implements for percussion techniques. c. demonstrate an understanding of various timbres by selecting appropriate instruments for composition and/or arrangements. d. recognize the timbral changes that occur in relationship to the overtone series.

Specific Proficiency Statements	Sample Indicators
10. **expand interpretive skills.**	a. define and accurately perform musical symbols and abbreviations, including grace notes and trills. b. demonstrate an understanding of dynamic contrasts, various articulations and tempo changes, and the variety and expression that each creates in music. c. perform phrases musically expressing the natural tension and release. d. demonstrate an understanding of instrumental styles and textures.
11. **expand understanding of balance and blend.**	a. play in correct balance with other instruments in an ensemble to achieve the desired group sound, including volume and timbre.
12. **perform a wide variety of literature.**	a. perform music of many styles, forms, and periods, such as baroque, classical, romantic, Twentieth Century (aleatoric, electronic, traditional, jazz). b. listen to, analyze, and perform music of other cultures. c. perform solo and small ensemble literature. d. perform a solo accompanied by piano, small ensemble, orchestra, or band on standard solo repertoire. e. perform as part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.
13. **expand skills in improvisation.**	a. improvise rhythmic and/or tonal patterns. b. improvise a melody or rhythmic accompaniment on a given chord progression. c. improvise an obligato to a given melody.
14. **expand skills in composing and arranging.**	a. create and write original melodies using melodic and rhythmic notation. b. create harmonic accompaniments for existing and original melodies. c. create and write an original composition with melodic and rhythmic notation and harmonic accompaniment. d. arrange/transpose music for a variety of instruments. e. expand concepts of music through the use of instruments, electronic media, and environmental sounds. f. create piano, combo, or instrumental accompaniments for songs, introductions, or codas to songs or original harmonies.

pecific Proficiency Statements	Sample Indicators
15. expand skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, mixed meter, irregular meter, compound meter, and tempi requiring subdivision of these meters. b. function as student conductors in either junior or senior high school orchestra classes.
16. expand skills in evaluation.	a. evaluate individual and group performances and rehearsals making suggestions for improvement. b. evaluate performances as members of an audience. c. evaluate the quality of music performed based on objective criteria developed in class.
17. expand self-improvement skills.	a. recognize the value of individual practice and private instruction. b. maintain proper care of instruments. c. bring necessary supplies to rehearsals and performances. d. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. expand understanding of the role of music as an avocation and career.	a. prepare for fulfilling use of leisure time by developing good listening skills in music. b. discover that music arouses a wide range of intellectual challenges and varied emotions. c. demonstrate a knowledge of performance opportunities both in school and after graduation. d. demonstrate the ability to evaluate music equipment and needs to leisure-time listening. e. demonstrate a knowledge of music consumer print sources, such as the **Schwann Catalog**, **Consumer Reports**, and **Hi/Fi Stereo Review**. **f. demonstrate an ability to evaluate the quality of various products, such as electronic equipment, recordings, and instruments.**

Specific Proficiency Statements	Sample Indicators
	g. demonstrate a knowledge of comparison shopping techniques for the purchase of a quality instrument and/or equipment. h. become aware of music careers and music-related careers, availability of jobs, qualifications, and necessary training or education. i. explore music careers by listening to guest speakers and taking field trips. j. become aware of the psychological impact and effect of music on an individual and on society through such avenues as mass media.

CHORAL MUSIC

CHORAL MUSIC
UPPER ELEMENTARY LEVEL

Proficiency List 092400

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **choral music** at the upper elementary level, students should	Students will
1. **develop basic skills of tone production.**	a. perform with appropriate singing posture and correct breath control. b. perform with a good singing tone with particular attention to a relaxed vocal quality.
2. **develop basic skills in diction and technique.**	a. produce pure and unified vowel sounds and clearly articulated consonants. b. demonstrate accurate attacks and releases.
3. **develop basic intonation skills.**	a. match pitches and sing a melodic line in tune. b. sing a part accurately in tune with other voices and accompaniment, if any.
4. **develop basic skills in reading music.**	a. use a systematic counting method. b. recognize and sing selected rhythmic and tonal patterns as they occur in a vocal line. c. define and apply through performance selected standard notation, dynamic and articulation markings, and musical terms. d. begin to develop sight-reading skills by singing a variety of beginning level music. e. demonstrate an understanding of the difference between simple and compound meter. f. demonstrate an understanding of meter, tempo, and even and uneven rhythms.
5. **recognize, visually and aurally, what they hear in performance and listening activities.**	a. perform or write appropriate dictated tonal patterns using scale steps. b. identify like, unlike, and irregular phrases from aural and visual examples.

Specific Proficiency Statements	Sample Indicators
	c. identify music as moving by steps and/or by skips. d. identify the letter names of all notes in their singing range. e. demonstrate an understanding of the relationship between whole and half steps. f. demonstrate an understanding of key signatures. g. demonstrate an understanding of enharmonic tones. h. recognize, visually and aurally, appropriate major and minor tonalities. i. demonstrate an understanding of key center by singing the tonic and starting tone of selected compositions.
6. **develop an awareness of simultaneous sounds and key changes.**	a. recognize the difference between unison and harmony. b. recognize, visually and aurally, key changes within a song.
7. **explore the interaction of horizontal and vertical organization known as form.**	a. recognize the elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify like, unlike, and irregular phrases from aural and visual examples. c. identify and define binary and ternary forms.
8. **recognize and interpret expressive markings.**	a. experiment with and explore sounds which are loud and soft. b. decide on the appropriate utilization of louds and softs in familiar and unfamiliar songs.
9. **explore and identify specific categories of sound and specific families of voices.**	a. recognize the differences between soprano, alto, tenor, and bass and understand the changing voice in both boys and girls. b. demonstrate an understanding of various timbres by selecting appropriate accompanying instruments for a choral composition.
10. **develop basic interpretive skills.**	a. demonstrate an understanding of dynamic contrasts, various articulations, and tempo changes and the variety and expression each creates in music. b. understand phrasing in music which expresses the natural tension and release.

Specific Proficiency Statements	Sample Indicators
11. develop a basic understanding of balance and blend.	a. listen to other voices and control the individual voice to achieve the desired group sound. b. identify appropriate balance within an ensemble when heard.
12. perform a variety of literature.	a. sing music of varied styles, forms, and periods. b. sing music of other cultures using other languages. c. sing solo and small ensemble literature. d. experience being accompanied by piano.
13. develop basic skills in improvisation.	a. improvise rhythmic and/or tonal patterns. b. improvise melodies on a given chord progression.
14. develop basic skills in composition and arranging.	a. transpose music for individual voices and ranges.
15. develop basic skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, and 4.
16. develop basic skills in evaluation.	a. evaluate individual and group performances and rehearsals making suggestions for improvement.
17. develop basic skills in self-improvement.	a. recognize the value of individual practice. b. recognize the value of private instruction. c. maintain proper care of the voice. d. bring appropriate materials to rehearsals and performances. e. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. develop an understanding of the role of music as an avocation and career.	a. prepare for the fulfilling use of leisure time through the development of performance and listening skills. b. discover that music arouses a wide range of intellectual challenges and varied feelings. c. begin to develop an understanding of music and music-related careers. d. explore music careers by listening to guest speakers and taking field trips.

CHORAL MUSIC
MIDDLE/JUNIOR HIGH SCHOOL & HIGH SCHOOL LEVEL

Proficiency List 093400

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **choral music** at the middle/junior high school and high school level, students should	Students will
1. **continue to develop basic skills of tone production.**	a. demonstrate appropriate singing posture and correct breath support. b. demonstrate correct tone production and resonance with particular attention to a free vocal quality in all parts of the voice range.
2. **continue to develop basic skills in diction and technique.**	a. produce pure and unified vowel sounds and clearly articulated consonants. b. demonstrate accurate attacks and releases.
3. **continue to develop intonation skills.**	a. match pitches and sing a melodic line in tune. b. sing a part accurately and adjust to the vertical structure to produce a finely tuned chord.
4. **continue to develop skills in reading music.**	a. use a systematic counting method. b. recognize and sing, at sight, rhythmic and tonal patterns as they occur in a vocal line. c. define and apply through performance standard notation, dynamic and articulation markings, and musical terms. d. develop sight-reading skills by performing a variety of music. e. demonstrate an understanding of the differences between simple and compound meters recognizing the conducting patterns of each. f. demonstrate an understanding of rhythmic terminology, such as **meter**, **accent**, **tempo**, **syncopation**, and **irregular meters**. g. demonstrate an understanding of major and minor key signatures.

Specific Proficiency Statements	Sample Indicators
5. **recognize, visually and aurally, what is heard in performances and in listening activities.**	a. perform or write dictated rhythmic and tonal patterns from aural and visual examples. b. identify like, unlike, and irregular phrases from aural and visual examples. c. identify and construct arpeggios and major, minor, chromatic, and modal scales. d. demonstrate an understanding of key center by singing the tonic and the starting tone of selected songs in several major and minor keys. e. sing melodic intervals and patterns using solfege, note names, or numbers.
6. **increase understanding of harmonic movement, chord construction, and key changes.**	a. recognize key changes within a song, both visually and aurally. b. recognize the function of tonic (I), subdominant (IV), and dominant (V) chords. c. identify and construct I, IV, and V chords in selected key signatures. d. build major, minor, diminished, and augmented chords from a given pitch. e. develop an historical perspective of harmonic development. f. recognize a standard blues progression, both visually and aurally.
7. **continue to develop skills in the recognition of horizontal and vertical organization known as form.**	a. recognize, visually and aurally, elements of a melodic line, such as motive, sequence, phrase, and cadence. b. identify and define binary and ternary forms. c. identify and define characteristics of different forms of music, such as opera, oratorio, cantata, musical comedy, symphony, concerto, theme and variation, sonata, fugue, and rondo. d. recognize elements of a composition, such as introduction, theme, trio, and coda.
8. **continue to recognize and interpret expressive markings.**	a. decide on the appropriate utilization of expressive techniques for music studied. b. understand the use of vibrato as an expressive element. c. demonstrate expressive techniques during rehearsals and performances.

Specific Proficiency Statements	Sample Indicators
9. **expand abilities to identify timbral changes within specific categories of sound.**	a. recognize the differences among soprano, alto, tenor, and bass and understand the changing voice in both boys and girls. b. recognize the various tone colors of voices, traditional and avant garde instruments, and electronic synthesizers. c. demonstrate an understanding of various timbres by selecting appropriate accompanying instruments for a choral composition. d. demonstrate an understanding of the overtone series.
10. **expand interpretive skills.**	a. define musical symbols and accurately interpret them in performances. b. demonstrate an understanding of dynamic contrasts, various articulations and tempo changes, and the variety of expression each creates in music. c. demonstrate an understanding of vocal styles and textures.
11. **expand understanding of balance and blend.**	a. control the individual voice in relation to others to achieve the desired group sound related to dynamics, vibrato, and blend. b. recognize the value of amplification equipment and use it correctly where it is appropriate to the style of music. c. identify appropriate balance within an ensemble when heard.
12. **perform a wide variety of literature.**	a. sing music of many styles, forms, and periods, such as sacred, secular, popular, classical, and traditional. b. sing music of other cultures using languages other than English. c. perform solo and small ensemble literature. d. experience being accompanied by piano, small ensemble, band, or orchestra on standard solo repertoire. e. experience being part of an ensemble which accompanies solo voices.
13. **continue to expand skills in improvisation.**	a. improvise rhythmic and/or tonal patterns on a given chord or chord progression. b. improvise a melodic or rhythmic accompaniment on a given chord progression.

Specific Proficiency Statements	Sample Indicators
14. expand skills in composing and arranging.	a. create and write original melodies using melodic and rhythmic notation. b. create harmonic accompaniments for existing and original melodies. c. create and write an original composition using melodic and rhythmic notation and harmonic accompaniment. d. arrange/transpose music for a variety of voices. e. expand their use of media through the use of instruments, electronic media, and environmental sounds. f. create piano, combo, or instrumental accompaniments for songs, introductions or codas to songs, or original harmonies.
15. expand skills in conducting.	a. recognize and demonstrate the basic conducting patterns of 2, 3, 4, mixed meter, irregular meter, and compound meter. b. function as student conductors in either junior or senior high school choral classes.
16. expand skills in evaluation.	a. evaluate individual and group performances and rehearsals making suggestions for improvement. b. evaluate the quality of music performed based on the development of objective criteria.
17. expand skills in self-improvement.	a. recognize the value of individual practice and private instruction. b. maintain proper care of the voice. c. bring necessary supplies to rehearsals and performances. d. attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.
18. explore choreography, creative movement, and staging.	a. demonstrate stage movement, blocking, or choreography appropriate to the music studied.

Specific Proficiency Statements	Sample Indicators
19. **expand an understanding of the role of music as an avocation and career.**	a. prepare for fulfilling use of leisure time by developing good listening skills in music. b. discover that music arouses a wide range of intellectual challenges and varied emotions. c. demonstrate knowledge of performance opportunities both in school and after graduation. d. demonstrate the ability to evaluate music equipment and needs for leisure-time listening. e. demonstrate knowledge of music consumer print sources, such as **Schwann Catalog**, **Consumer Reports**, and **Hi/Fi Stereo Review.** f. demonstrate the ability to evaluate the quality of various products, such as electronic equipment, recordings, and instruments. g. demonstrate knowledge of comparative shopping techniques for the purchase of a quality instrument and/or equipment. h. become aware of music careers and music-related careers, availability of jobs, qualifications, and necessary training or education. i. explore music careers by listening to guest speakers and taking field trips. j. become aware of the psychological impact and effect of music on an individual and on society through such avenues as mass media.

MUSIC REFERENCES

Abeles, H. F., C. R. Hoffer, and R. H. Klotman. Foundations of Music Education. New York: Schirmer Books, 1984.

Aebischer, Delmer W. Self-Evaluation Checklists for School Music Programs. Salem, Oregon: Oregon Department of Education, 1986.

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Visual Art

FOUNDATION PROFICIENCY STATEMENTS - VISUAL ART EDUCATION

List 080000

Students in Indiana schools will be provided learning experiences in **visual art education** which will allow them to:

1. acquire skills, knowledge, and understanding needed to produce expressive works of visual art.
2. acquire the skills, knowledge, and understanding needed to perceive, identify, describe, and analyze the distinguishing characteristics of form, structure, and style in visual art within a variety of cultural and historical contexts.
3. acquire an understanding of the role that the visual arts have played in the lives of people.
4. acquire the skills, knowledge, and understanding needed to evaluate works of art based on critical perception and analysis.
5. acquire the knowledge and understanding needed to establish a lifelong commitment to visual art, value its importance in the life of the community, and develop the ability to continue art education independently.

VISUAL ART EDUCATION SKILL AREAS

The following proficiencies are divided among the four disciplines of art education: art history, art criticism, aesthetics, and art production. Art is the focus and subject matter in each of these disciplines. In the classroom, these four disciplines are not divided but integrated to provide an education that focuses on art. Art production is balanced and strengthened by skills developed in criticism, history, and aesthetics. The proficiencies provide a sequential building of skills and concepts in each of the four disciplines starting at the primary level and progressing through the secondary level. For each instructional level of art classes, the following skills should be included.

Art History

The skills of

1. Perceiving and identifying themes and symbols used in works of art and artifacts from world cultures throughout history.

2. Identifying the role of art in American and world cultures.

3. Studying a work of art or artifact as a visual repository of the culture.

Art Criticism

The skills of

1. Using visual vocabulary and refining artistic perception in responding to works of art and artifacts.

2. Describing, analyzing, and interpreting works of art and artifacts from various world cultures throughout history.

3. Identifying and applying professional criteria in judging a wide range of works of art.

4. Applying artistic perception and critical skill in responding to and judging visual imagery in the culture.

* Aesthetics

The skills of

1. Identifying various definitions of art throughout history as evidenced in significant works of art.

2. Practicing philosophical inquiry in beginning discussion and identification of necessary conditions for qualifying an artifact as a work of art, e.g., "What is art?"

3. Discriminating between preference and judgment.

* The study of aesthetics is introduced at the secondary level only. Development of artistic perception is prerequisite to studying aesthetics. It is developed at the elementary school level through study and practice of foundation skills in history, criticism, and production.

Art Production

The skills of

1. Developing and organizing ideas, feelings, and values for personal expression.

2. Utilizing elements and principles of design effectively.

3. Manipulating visual media and using techniques effectively.

4. Perceiving the world through the sensitive eyes of the artist.

OVERVIEW OF ART STRANDS USED IN THE PROFICIENCIES

ART HISTORY

In studying art history, students view a work of art or artifact as a repository of the culture. They study the historical context of the work to discover how humankind has expressed ideas visually and recorded experiences throughout history. Students study past contributions of artists in order to enrich their own lives and to find roots for understanding art in today's society. This is an active viewing of art where students examine, research, and classify works of art and share results. Through this study, students increase artistic perception and appreciation of traditional and contemporary works of art.

The proficiencies in art history allow for sequential building of skills from primary to secondary level art classes. Art history should be integrated with art criticism, aesthetics, and production.

ART CRITICISM

In art criticism, students increase artistic perception and expand critical skills through observing, discriminating, comparing, contrasting, and discussing a wide range of art. Students learn how to arrive at reasoned, objective judgments based on professional criteria. They do not mimic the views of professional critics but learn to make valid judgments for themselves. Students increase artistic perception necessary for interpreting and judging quality, impact, purpose, and value of visual imagery. Artistic perception and critical skill increases the sum of values and satisfaction one can get from a wide range of art; these skills serve also as a countervailing force against persuasive visual imagery.

The proficiencies in art criticism allow for sequential building of skills from primary to secondary level art classes. Art criticism should be integrated with art history, aesthetics, and production.

AESTHETICS

Artistic perception is a habitual way of perceiving life through the sensitive eye of the artist. Development of artistic perception is prerequisite to studying aesthetics; it is developed at the elementary school level through study and practice of foundation skills in history, criticism, and production.

PRODUCTION

In art making experiences, students express personal ideas, values, and concerns using visual arts media; originality and craftsmanship is emphasized. Students perceive, discriminate, remember, interpret, make decisions, solve problems, compare, and make value judgments, transfer findings to other situations, and apply known information to new settings. Students study the work of artists and peers to discover possible ways of communicating ideas or beliefs through visual media. Students increase artistic perception through sequential experiences in examining concepts, media, and works of art.

A wide range of media is covered in the proficiencies; however, selection of specific media will depend on individual school settings. A provision of two- and three-dimensional media is given at all levels. It is suggested that a breadth of art media be experienced at the primary school level progressing to in-depth involvement with selected media at the secondary school level. Opportunities for examination of careers related to the visual arts are provided at all levels.

The proficiencies in production allow for sequential building of skills from primary to secondary school level art classes. Art production should be integrated with proficiencies in art history, art criticism, and aesthetics. Production, art history, art criticism, and aesthetics each combine to reinforce, explain, clarify, or enrich the other.

VISUAL ART
KINDERGARTEN/PRIMARY LEVEL

Proficiency List 081000

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **visual art** at kindergarten through grade three, students should	Students will
Art History	
1. **identify themes in works of art and artifacts.**	a. identify dominant images, moods, and themes in works of art and artifacts. b. identify similar subject matter and mood in works of art and artifacts.
2. **identify similar styles in works of art and artifacts in American culture.**	a. match, pair, and group works of art or artifacts of similar style from one culture. b. discriminate a work of art of dissimilar style from a group of works of art of similar style.
3. **identify sources of art in the community.**	a. identify art products in the community, such as buildings, clothing, road signs, billboards, advertising, television, film, and works of art. b. recognize and discuss different ways people are involved with art in the community. c. recognize signs and symbols associated with cultural celebrations, e.g., holidays, birthdays, weddings.
4. **examine works of art and artifacts for clues to the function or purpose of the object.**	a. smell, taste, touch, listen to, and search works of art or artifacts for clues to how they were made (machine, human-crafted), when they were made (past, present), what they were made from (clay, paint, metal), and why they were made (purpose, function). b. compare unfamiliar works of art or artifacts with similar familiar works of art or artifacts to help speculate about their function or purpose. c. recognize what an art historian does.

Specific Proficiency Statements	Sample Indicators
Art Criticism	
5. use a basic visual vocabulary for perceiving and responding to works of art or artifacts.	a. define the elements of design, e.g., line, color, value, texture, shape, form, space and identify these elements in the work. b. define general relationships of elements, e.g., repetition, emphasis, proportion and identify these relationships in the work. c. define expressive qualities, e.g., sights, sounds, smells, moods and identify these qualities in the work.
6. respond to visual qualities in works of art and artifacts.	a. describe and identify visual qualities, e.g., elements, media, technique, and objects in the work. b. compare similarities in elements, media, technique, and objects in several works. c. identify general ideas or content in the work and support with visual evidence in the work. d. compare works with similar ideas or content. e. verbalize associations and references in observing art, e.g., "This sounds like, reminds me of...."
7. examine works of art of a wide range of media, styles, and cultural contexts and identify general similarities in style.	a. discriminate between realistic and abstract representation in works. b. identify works of similar style or technique, e.g., art by one artist or art from one art movement.
8. listen to others respond to works of art or artifacts.	a. listen to verbal and written comments of peers, teachers, poets, artists, critics, or historians about a work of art or artifact. b. recognize what an art critic does.

Specific Proficiency Statements	Sample Indicators
Production	
9. express visually ideas, feelings, and values.	a. identify expressive imagery in works of art as stimuli for personal work. b. react to stimuli by ideas through visual art media. c. participate in discussion concerning ways to communicate ideas and feelings. d. finalize an initial idea by demonstrating fluency, flexibility, elaboration, and originality. e. produce works of art expressing personal interests, preferences, themes, feelings, or moods.
10. identify, recognize, and apply the elements of design and their expressive qualities in creating student works, e.g., line, shape, form, value, texture, color, and space.	a. identify and create with line in various media, e.g., diagonal, horizontal, vertical, thick, thin, curved, spiral, or concentric. b. explore and create with shape and form in various media. c. make and identify light and dark. d. make actual and "implied" textures in various materials. e. identify and use primary, secondary, and complementary colors. f. create the illusion of depth on a flat surface by overlapping objects.
11. identify, recognize, and apply the principles of design in student works, e.g., unity, repetition, variety, movement, emphasis, balance, and proportion.	a. use the art elements to create repetition. b. recognize, discriminate, and use differences in elements. c. direct the movement of the eye in two-dimensional student works and around three-dimensional student works. d. generate movement through repetition of elements. e. generate areas of emphasis in design by accenting certain elements. f. use gradual changes in art elements.

Specific Proficiency Statements	Sample Indicators
12. create with a variety of two-dimensional media, e.g., drawing, painting, printmaking, graphic design, photographic/film, and collage/mixed media.	a. use a variety of large drawing instruments and techniques. b. use a variety of painting tools, media, and techniques. c. produce prints (singular or multiple) using a variety of techniques. d. create using collage and mixed media techniques.
13. create in a variety of three-dimensional media, e.g., ceramics, jewelry, sculpture, and fibers.	a. construct functional or decorative ceramic ware through simple handbuilding techniques. b. create using basic jewelry forming and surface treatment concepts. c. create sculpture with additive and subtractive processes by carving, constructing/assembling, or modeling materials. d. create with fibers utilizing introductory techniques.
14. recognize art career opportunities.	a. discuss and compare the everyday objects that are a result of the work of an artist.

VISUAL ART
UPPER ELEMENTARY LEVEL

Proficiency List 082000

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **visual art** at the upper elementary level, students should	Students will
Art History	
1. **identify themes and symbols used in works of art and artifacts that portray common ideas or meaning.**	a. identify similar symbols used in works of art and artifacts from different cultures in America, e.g., holidays, rituals, celebrations, and common themes. b. identify similar symbols used in works of art from various cultures.
2. **identify relationships between the beliefs and values of a culture.**	a. study beliefs and values of a particular world culture and identify visual qualities in works of art or artifacts from the culture that reflect those beliefs and values. b. match, pair, and group works of art and artifacts of similar style from various world cultures. c. identify visual qualities that make works similar.
3. **identify sources of art in the community.**	a. identify art products in the community and describe how these communicate values and ideas. b. describe ways people are involved in the visual arts within a community, including artists, patrons, curators, and gallery owners.
4. **study and classify works of art.**	a. research a work of art or artifact and identify by whom, when, where, and how it was made and what purpose it served. b. classify works of art or artifacts by general style and time frame. c. recognize that knowledge of the historical background of a work of art or artifact can increase understanding of and appreciation for the work.

Specific Proficiency Statements	Sample Indicators
Art Criticism	
5. expand visual vocabularies for increased perception of and response to works of art and artifacts.	a. use words describing variations of elements, e.g., dull/bright colors, small/large shapes, subtle/bold textures, and identify these variations in the work. b. define principles used in the work, e.g., variety, unity, movement, balance, emphasis, repetition, variety, proportion, and identify these principles in the work. c. identify media and technique used in the work, e.g., paint - spray, brush, drip. d. use and refine expressive works that describe mood or emotion, e.g., anger - rage/irritation, and identify these qualities in the work.
6. describe, analyze, and interpret works of art and artifacts.	a. describe and identify elements, media, and technique in the work. b. analyze how the artist has used subject matter, media, and elements to structure communication of an idea by identifying dominant principles in the work, e.g., unity, balance, movement, emphasis, repetition, proportion, and variety. c. interpret ideas and content communicated in the work and identify how the artist has used elements, media, techniques, and visual symbols to communicate ideas in the work.
7. examine and discriminate different styles of art.	a. identify works of art of similar style, e.g., impressionism, conceptual, realism, expressionism. b. study an artist and discriminate the personal style of that artist from work of artists using similar styles.
8. study the work of the art critic.	a. listen to comments concerning a work of art or artifact by an art critic while viewing the work of art. b. write a description, analysis, and interpretation of a work of art or artifact. c. identify how a critique can increase one's perception of and appreciation for a work of art.

pecific Proficiency Statements	Sample Indicators
Production	
9. **express visually ideas, feelings, and values.**	a. identify expressive imagery in works of art as stimuli for personal work. b. react to new interests, preferences, and themes and incorporate these into student work using advanced art skill. c. finalize an initial idea by demonstrating fluency, flexibility, elaboration, and originality. d. express feelings or moods using a variety of media. e. use art media and methods from other cultures as stimuli to expand personal ideas.
10. **identify, recognize, and apply the elements of design and their expressive qualities in creating student works, e.g., line, shape, form, value, texture, color, and space.**	a. identify the use of line in various media and use lines in various media, e.g., diagonal, horizontal, vertical, thick, thin, curved, spiral, or concentric, parallel, perpendicular, and radial lines. b. identify geometric, organic, and implied shapes and use them in various media. c. identify and use the basic forms, e.g., cone, cube, sphere, cylinder, and pyramid. d. identify light and dark shapes and form. e. identify and make actual and "implied" textures in various materials. f. identify and use the three properties of hue, value, and intensity. g. mix primary, secondary, intermediate (tertiary), complementary, analogous, and monochromatic colors, tints, and shades. h. alter the intensity of colors by adding gray or complementary colors. i. create the illusion of depth by (aerial perspective): overlapping shapes and forms, making distant objects smaller and closer objects larger, placing distant objects higher and closer objects lower in the picture, using less detail on distant objects and greater detail on closer objects, using duller, less intense hues for objects in the distance, coloring distant objects with hues that appear more blue to suggest the layers of atmosphere between the view and those objects, using converging parallel lines. j. identify and use positive and negative space.

Specific Proficiency Statements	Sample Indicators
11. identify, recognize, and apply the principles of design in student works, e.g., unity, repetition, variety, movement, emphasis, balance, and proportion.	a. create unity by using repetition and variety to achieve a quality of oneness or wholeness. b. use the art elements to create repetition. c. recognize, discriminate, and use differences in elements. d. realize the differences in dominant and subordinate elements. e. direct the movement of the eye in two-dimensional student works and around three-dimensional student works. f. generate movement through repetition of elements rather than through random arrangement. g. generate areas of emphasis in design by accenting certain elements. h. identify and make changes in art elements to demonstrate an understanding of emphasis. i. identify and make formal (symmetry), informal (asymmetry), and radial balance. j. use gradual changes in art elements.
12. create with a variety of two-dimensional media, e.g., drawing, painting, printmaking, graphic design, computer graphics, photographic/film, and collage/mixed media.	a. create using mixed media techniques, e.g., collage, montage, and mosaic. b. demonstrate skill in utilizing various large drawing instruments. c. develop skills in lettering/typography construction and spacing skills in making graphic design products, e.g., signs and posters. d. use a variety of painting tools, media, and techniques. e. produce prints (singular or multiple) using a variety of techniques. f. use edition numbering procedures with the creation of multiple prints. g. create using introductory techniques in photography/film/computer graphics.
13. create with a variety of three-dimensional media (ceramics, jewelry, sculpture, and fibers) and consider functional requirements.	a. construct ceramic objects with handbuilding techniques. b. create using basic jewelry forming and surface treatment techniques, e.g., metal foil, ceramic, and paper or paper mache jewelry. c. create sculpture with the additive and subtractive processes by carving, constructing/assembling, or modeling materials. d. create textiles and weavings utilizing introductory techniques.

Specific Proficiency Statements	Sample Indicators
14. recognize career opportunities related to visual art.	a. identify a wide variety of career options available in the visual arts, e.g., fine artist, commercial artist, critic, historian, or aesthetician. b. identify skills required for various career options.

VISUAL ART
MIDDLE/JUNIOR HIGH SCHOOL LEVEL

Proficiency List 083000

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **visual art** at the middle/junior high school level, students should	Students will
Art History	
1. **compare themes and symbols in works of art and artifacts from a world culture and identify how these reflect the beliefs and values of the culture.**	a. compare works of art and artifacts that show similar themes and content from a variety of world cultures and identify qualities that make the works similar. b. identify symbols or visual qualities in the work that communicate the beliefs and values of the culture.
2. **identify how change in the style of a work of art or artifact reflects change in beliefs, values, technology, or ways of seeing in a culture.**	a. study the beliefs, values, technology, and ways of seeing in various world cultures and identify how these influence styles of art from these cultures. b. distinguish among art from major cultural areas of the world, e.g., Europe, Africa, Latin American, Asia.
3. **identify the role of art in American and other world cultures.**	a. identify the various functions of works of art and artifacts in American and world cultures. b. identify ways visual images manipulate or influence public behavior or thought.
4. **study and classify a work of art or artifact in relation to the historical context of the work.**	a. research a work of art or artifact and identify by whom, when, where, and how it was used. b. read or listen to a historian's critique of a work of art and identify visual qualities in the work that are discussed in the critique. c. classify works of art and artifacts by style, period, and culture. d. recognize that knowledge of historical background of a work of art or artifact can increase understanding of and appreciation for the work.

Specific Proficiency Statements	Sample Indicators
Art Criticism	
5. **expand visual vocabularies for increased perception of and response to works of art and artifacts.**	a. use words describing variations in elements, e.g., line, shape, form, color, value, texture, space, and identify these variations in the work. b. use words describing variations in principles, e.g., unity, movement, balance, emphasis, repetition, proportion, and variety, and identify these variations in the work. c. identify media and techniques used in the work of art. d. use and define expressive words that describe emotion or mood and identify these qualities in the work.
6. **describe, analyze, interpret, and judge works of art and artifacts.**	a. describe and identify elements, media, and technique in the work. b. analyze how the artist has structured symbols, media, and elements to communicate an idea. c. identify dominant principles in the work, e.g., unity, balance, movement, emphasis, repetition, proportion, and variety. d. interpret ideas and content communicated in the work and identify how the artist has used elements, media, techniques, and visual symbols to communicate. e. examine the historical context of the work, e.g., culture, period, and artistic style. f. judge the artistic merit of the work based on given criteria, e.g., imitationalism, emotionalism, formalism.
7. **identify and apply criteria in judging art.**	a. identify and compare various styles of art throughout history and identify the underlying philosophy by which the work was created, e.g., imitationalism, emotionalism, formalism. b. read or listen to critiques of art by historians or critics and identify the criteria used by these professionals.

Specific Proficiency Statements	Sample Indicators
8. study the work of the art critic.	a. study the work of art critics and identify the written characteristics with the visual qualities in the work of art. b. critique a work of art and compare the critique with a critic's comments on the same work of art. c. identify how a critique can increase one's perception of and appreciation for a work of art.

Aesthetics

Specific Proficiency Statements	Sample Indicators
9. study and classify works of art in relation to different philosophies of art defined by aestheticians.	a. discuss and identify general definitions of art as defined by the work of aestheticians, e.g., Plato, Aristotle, Collingswood, Wietz, Langer. b. classify works of art by applying these general definitions of "What is art?", e.g., imitationalism, emotionalism, formalism.
10. discriminate between professional judgment and personal preference.	a. identify professional criteria used by aestheticians when judging the aesthetic value of a work of art. b. identify personal preferences for works of art.

Production

Specific Proficiency Statements	Sample Indicators
11. express visually ideas, feelings, and values.	a. identify expressive imagery in works of art as stimuli for personal work. b. engage in problem-solving activities. c. combine ideas, feelings, and values to create a personal statement. d. finalize an initial idea by demonstrating fluency, flexibility, elaboration, and originality. e. increase ability to translate visual observations into visual imagery. f. create for symbolic and psychological effect. g. use art media and methods from other cultures as stimuli to expand personal ideas.
12. identify, recognize, and apply the elements of design and their expressive qualities in creating student works, e.g., line, shape, form, value, texture, color, and space.	a. recognize, identify, and represent objects with these lines, e.g., blind contour, contour, and gesture. b. recognize that shapes can be defined by an outline, color, value, or texture differences with a surrounding area.

Specific Proficiency Statements	Sample Indicators
	c. identify and use geometric, organic, and implied shapes with various media. d. create the illusion of three-dimensional forms on two-dimensional surfaces and examine and render the effects of light on forms, e.g., highlight, half-tone, reflected light, and cast shadow. e. identify and use light and dark shapes and forms. f. recognize how value is used to show form in two-dimensional work. g. use actual and "implied" textures in various materials. h. identify and use hue, value, and intensity. i. use primary, secondary, intermediate (tertiary), complementary, analogous, and monochromatic colors, tints, and shades. j. alter the intensity of colors by adding gray or their complementary colors. k. use color to express moods, for symbolic and psychological effect. l. create the illusion of depth by using aerial perspective, e.g., overlapping, size, placement, color. m. use one and two point linear perspective. n. identify and make the horizon line at the eye level of the viewer in student work. o. identify and use positive and negative space.
13. identify, recognize, and apply the principles of design in student works, e.g., unity, repetition, variety, movement, emphasis, balance, and proportion.	a. create unity by using repetition and variety to achieve a quality of oneness or wholeness. b. use the art elements to create repetition. c. recognize and identify the differences in dominant and subordinate elements. d. direct the movement of the eye in two-dimensional student works and around three-dimensional student works. e. generate movement through repetition of elements rather than through random arrangement. f. generate areas of emphasis in design by accenting certain elements. g. identify and make formal (symmetry), informal (asymmetry), and radial balance. h. use gradual changes in art elements.

Specific Proficiency Statements	Sample Indicators
14. create with a variety of two-dimensional media, e.g., drawing, painting, printmaking, graphic design, computer graphics, photographic/film, and collage/mixed media, to show various realistic and abstracted subject matter while providing opportunities for individual exploration and involvement.	a. create using mixed media techniques, e.g., collage, montage, and mosaic. b. use elementary software programs to create computer graphics. c. create drawings using a variety of drawing media (charcoal, pencils/colored pencils, markers, chalk, oil-pastels, and pen and ink) and techniques (shading, blending, crosshatching, and stippling). d. develop skills in lettering/typography construction and spacing techniques to create signs and posters. e. develop layout skills (using thumbnail sketches, rough and comprehensive layouts) in making graphic design products (brochures, posters, signs, ads, symbols, or logos). f. properly prepare painting surface before paint is applied. g. develop ability in various opaque and transparent painting processes. h. develop techniques in photography and film i. produce prints, e.g., relief, stencil, and/or intaglio processes. j. use edition numbering procedures in the creation of multiple prints.
15. create student works in a variety of three-dimensional media, e.g., ceramics, jewelry, sculpture, and fibers, and consider functional requirements.	a. make clay objects using the pinch and pull, coil, slab, and drape/press mold handbuilding techniques or combinations of these techniques. b. create with ceramic decorating processes, e.g., carving, stencil, sgrafitto, mishima, wax resist, engobes, and glaze application methods. c. create using basic jewelry forming and surface treatment techniques, e.g., metal foil jewelry, metal enameling, piercing, ceramic jewelry, and paper or paper mache jewelry. d. create sculpture with the additive and subtractive processes by carving, constructing/assembling, or modeling materials, e.g., plaster sculpture, ceramic sculpture, and wood sculpture. e. identify stabiles, mobiles, relief/bas relief, and sculpture in the round. f. create with fibers, e.g., weaving, stitching, coiling, basketmaking, dyeing, and batik.

Specific Proficiency Statements	**Sample Indicators**
16. **recognize career opportunities related to visual art.**	a. identify a wide variety of career options available in the visual arts, e.g., fine artist, commercial artist, critic, historian, or aesthetician. b. identify skills required for various career options.

VISUAL ART
HIGH SCHOOL LEVEL

Proficiency List 084000

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **visual art** at the high school level, students should	Students will
Art History	
1. **compare themes in works of art and artifacts from a variety of cultures and identify how these works reflect the beliefs, values, technology, and ways of seeing of the culture.**	a. analyze a theme used in a work of art from various world cultures. b. identify symbols or visual qualities in the work that communicate the beliefs, values, technology, or ways of seeing within a culture.
2. **identify general styles and periods of major works of art and the political, social, and economic factors that influenced the work.**	a. match historical, social, political, or economic factors of a culture with the appropriate styles of art from the culture. b. categorize works of art into similar periods and styles.
3. **compare the role of art in America with the role of art in other world cultures.**	a. identify and compare sources and purposes of art in world cultures. b. identify examples of works of art or artifacts that have influenced behavior or thought in the culture.
4. **study and practice the methodology of the art historian.**	a. read and write historical studies on a work of art and artifacts, including information on the artist, culture, period, and effect of the work on the culture and on other artists. b. identify criteria used by professional historians in judging and classifying works of art. c. recognize that knowledge of historical background of a work of art or artifact can increase understanding of and appreciation for the work.

Specific Proficiency Statements	Sample Indicators
Art Criticism	
5. expand visual vocabularies for increased perception of and response to works of art and artifacts.	a. use words describing variations in elements, e.g., line, shape, form, color, value, texture, space, and identify these variations in the work. b. use words describing variations in principles, e.g., unity, movement, balance, emphasis, repetition, variety, and proportion, and identify these qualities in the work.
6. describe, analyze, interpret, and judge works of art and artifacts from various world cultures throughout history.	a. describe and identify elements, media, and technique in the work. b. analyze how the artist has used subject matter, media, and elements to structure communication of an idea by identifying dominant principles in the work, e.g., unity, balance, movement, emphasis, repetition, proportion, and variety. c. interpret the metaphorical content of visual symbols used in the work. d. examine and apply information found outside the work, e.g., culture, period, artistic style. e. judge a work utilizing professional criteria of the critic, e.g., imitationalism, emotionalism, formalism.
7. identify and apply criteria in judging art.	a. identify and compare various styles of art throughout history and identify the dominant underlying philosophy of the work, e.g., imitationalism, emotionalism, formalism. b. read or listen to critiques of art by historians or critics and identify the criteria used by these professionals. c. identify how styles of art have changed throughout history as evidenced in works of art of major significance.
8. identify methodology and purpose of the art critic.	a. examine and discuss the work of professional art critics. b. critique a work of art and compare the critique with a critic's comments on the same work of art. c. identify how the art critic can increase one's perception of and appreciation for a work of art.

Specific Proficiency Statements	Sample Indicators
Aesthetics	
9. study and classify works of art in relation to different philosophies of art defined by aestheticians.	a. read, discuss, and identify definitions of art as defined by the work of aestheticians, e.g., Plato, Aristotle, Collingswood, Wietz, Langer. b. classify works of art by applying these definitions of "What is art?", e.g., imitationalism, emotionalism, formalism. c. identify how definitions of art have changed as evidenced in significant works of art throughout history. d. practice beginning discussion and identification of necessary conditions for qualifying an artifact as a work of art, e.g., "What is art?"
10. discriminate between professional judgment and personal preference.	a. identify professional criteria used by aestheticians when judging the aesthetic value of a work of art. b. identify personal preferences for works of art.
Production	
11. express visually ideas, feelings, and values.	a. identify expressive imagery in works of art as stimuli for personal work. b. engage in problem solving and brainstorming to expand possibilities for personal expression. c. transform personal experiences and interests into student work that expresses personal style. d. finalize an initial idea by demonstrating fluency, flexibility, elaboration, and originality. e. continue to develop reflective and analytical skills in imaginative thinking. f. record images, ideas, unusual views, objects, and people in a sketch book. g. use art media and methods from other cultures as stimuli to expand their own ideas.

Specific Proficiency Statements	Sample Indicators
12. identify, recognize, and apply the elements of design and their expressive qualities in creating student works, e.g., line, shape, form, value, texture, color, and space.	a. recognize, identify, and create with lines, e.g., blind contour, contour, and gesture. b. recognize that shapes can be defined by an outline, color, value, or texture differences with a surrounding area. c. identify and use shapes and implied shapes with various media. d. create the illusion of three-dimensional forms on two-dimensional surfaces and examine and render the effects of light on forms, e.g., highlight, halftone, reflected light, and cast shadow. e. use value to show form in two-dimensional work. f. use actual and "implied" textures in various materials. g. use texture to provide interest and decorative detail. h. identify and use hue, value, and intensity. i. use primary, secondary, intermediate (tertiary), complementary, analogous, and monochromatic colors, tints, and shades. j. alter the intensity of colors by adding gray or their complementary colors. k. visualize and understand the process of color illusions such as after-image and simultaneous contrast. l. understand the differences between the effect of color in the retina (physiological) and the effect of color on the mind (psychological). m. create the illusion of depth by aerial perspective. n. use one, two, and three point linear perspective. o. place the horizon line at the eye level of the viewer in student work. p. use both positive and negative space.
13. identify, recognize, and apply the principles of design in student works, e.g., unity, repetition, variety, movement, emphasis, balance, and proportion.	a. create unity by using repetition and variety to achieve a quality of oneness or wholeness. b. use the art elements to create repetition. c. recognize, discriminate, and use differences in elements. d. recognize and identify the differences in dominant and subordinate elements. e. direct the movement of the eye in two-dimensional works and around three-dimensional works. f. generate movement through repetition of elements rather than through random arrangement.

Specific Proficiency Statements	Sample Indicators
	g. generate areas of emphasis in design by accenting certain elements. h. identify and make formal (symmetry), informal (asymmetry), and radial balance. i. create an equal distribution of visual elements to a central line or area (equilibrium) to achieve formal (symmetrical) balance. j. use gradual changes in art elements to understand proportion.
14. **create with a variety of two-dimensional media, e.g., drawing, painting, printmaking, graphic design, computer graphics, photographic/film, and collage/mixed media, to show various realistic and abstracted subject matter while providing opportunities for individual exploration and involvement in selected media areas.**	a. create using mixed media techniques, e.g., collage, montage, and mosaic. b. use software programs to create computer graphics. c. create drawings using a variety of drawing media, e.g., pencils/colored pencils, markers, chalk, oil-pastels, charcoal, scratchboard, and pen and ink, and use techniques, e.g., shading, blending, crosshatching, and stippling. d. refine skills in lettering/typography construction and spacing techniques to create graphic design products, e.g., signs and posters. e. refine layout skills in graphic design products, e.g., illustrations, brochures, posters, signs, ads, symbols, and logos. f. develop a general understanding of production methods, e.g., mechanicals, color separation techniques, and line and halftone related printing processes. g. refine ability in opaque and transparent painting processes, e.g., transparent watercolor, gouache, oil, and acrylic. h. create with photographic and/or film media and techniques. i. produce prints using the relief, stencil, intaglio, and/or planographic processes, e.g., drypoint, etching, silkscreen, lithography, linoleum block, wood block, wood engraving, and collagraph. j. use edition procedures and collector's terms associated with multiples in printmaking, e.g., artist proofs, states, and edition numbering procedures.

Specific Proficiency Statements	Sample Indicators
15. create with three-dimensional media, e.g., ceramics, jewelry, sculpture, and fibers, using expanded knowledge of various media, methods, and related functional requirements.	a. create clay objects using handbuilding forming techniques, e.g., pinch, coil, slab, and drape/press mold or combinations of these techniques and also wheel throwing techniques. b. create with ceramic decorating processes, e.g., carving, stencil, sgrafitto, mishima, wax resist, engobes, and underglaze methods. c. create with ceramic glaze decorating techniques, e.g., glaze formulation and mixing and glaze application methods. d. create using advanced jewelry forming techniques, e.g., forging, sawing/piercing, soldering/construction, repousse, raising, fusing, and cast jewelry. e. create using advanced jewelry surface treatment techniques, e.g., metal enameling, chasing, and lapidary, stone/bezel setting. f. create sculpture by carving materials, e.g., plaster, wood, stone, wax, and soap. g. create sculpture by modeling materials, e.g., clay, plaster, and wax. h. create sculpture by constructing and assembling methods, e.g., gluing, soldering/welding, folding, riveting, and nailing. i. identify stabiles, mobiles, relief/bas relief, and sculpture in the round. j. create with fibers, e.g., weaving, stitching, coiling, basketmaking, dyeing, and batik.
16. recognize career opportunities related to visual art.	a. identify a wide variety of career options available in the visual arts, e.g., fine artist, commercial artist, critic, historian, or aesthetician. b. identify skills, working conditions, salary, and education involved for various career options.

VISUAL ART REFERENCES

J. Paul Getty Trust. Beyond Creating: The Place for Arts in America's Schools. Los Angeles, CA: The Getty Center for Education in the Arts, 1985.

California State Department of Education. Visual and Performing Arts Framework. Sacramento, CA: California State Department of Education, 1982.

Theatre Arts

List 090600

Students in Indiana schools will be provided learning experiences in the **theatre arts** which allow them to:

1. express themselves through the creative use of movement, voice, and language.
2. perceive, identify, describe, and analyze the distinguishing characteristics of form, structure, and style within the theatre arts.
3. experience a wide variety of acting and production skills and concepts.
4. explore creative drama and improvisational theatre.
5. evaluate theatrical works based on critical perception and analysis.
6. develop a lifelong commitment to theatre arts, value their importance in the life of the community, and experience aesthetic growth through appreciation of theatrical events.

THEATRE ARTS EDUCATION SKILL AREAS

For each instructional level, the following skills should be included.

DESCRIBING

The skills of:

1. Perceiving movement and demonstrating an understanding of movement through
    a. Verbal description, including both image and technical terminology.
    b. Physical description, including imitation and creation.
    c. Visual description, including diagrams, traditional and nontraditional notational schemes.
    d. Historical description.

ORGANIZING

Those movements related to the creation of theatre through organization and composition:

1. The spontaneous development of artistic theatre ideas through improvisation as a result of the ability to effectively organize basic art elements of time and space.
2. The communication of one's artistic intent through theatre as a result of the ability to effectively organize the basic theatre elements.

PRODUCING

Those skills related to the production of theatre:

1. The use of the body and voice as tools of expression.
2. The manipulation of environmental resources.
3. The integration of other art forms, such as music, visual arts, and dance.

EVALUATING

Those skills related to the critical evaluation of theatre:

1. Perceiving and analyzing the compositional elements of theatre.
2. Analyzing the quality of theatre.
3. Analyzing the technical skills of the theatre practitioners.
4. Establishing personal values related to works of theatre as they relate to the individual or group.

THEATRE ARTS
ELEMENTARY SCHOOL LEVEL

Proficiency List 091600

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in the **theatre arts** at the elementary school level, students should	Students will
Creative Movement and Pantomime	
1. explore ways in which the whole body can be used for creative expression.	a. communicate a feeling in nonverbal fashion. b. utilize the elements of movement, such as level, direction, speed, and type (percussive/sustained) to pantomime a story. c. incorporate whole body movement to express characterization in a play format. d. imitate nonhuman movement, such as that of animals, trees, the wind.
2. explore ways in which gestures and facial expression can be used creatively.	a. communicate a feeling through gesture and facial expression only. b. develop gestures and facial expressions which tell a story in a nonverbal way. c. incorporate gesture and facial expressions to enhance the specific personality of a character in a play.
Dialogue/Vocalization	
3. use the voice for creative expression.	a. recognize the differences between voices while listening to a tape, record, or play. b. experiment with the elements of speed, pitch, volume and tone to express character differences. c. utilize a specific speech pattern to communicate personality of a character in a play. d. relate a story using voices and dialogue appropriate to specific characters.

Specific Proficiency Statements	Sample Indicators
Dramatic Form	
4. recognize the similarities and differences among radio, television, and play productions.	a. attend three different types of productions and discuss them. b. adapt a favorite story or script for each form of media. c. create a new episode for a well-known character to be presented in each of the three formats.
5. identify the components that comprise a theatrical production.	a. attend a production and identify these elements - exposition, plot, characters, theme, dialogue, action, situation, and spectacle. b. adapt a familiar story by changing one of its elements e.g., changing the setting by having Goldilocks lost in a department store trying various products.
6. demonstrate a knowledge of theatre terms, e.g., acting, actor, stage, props, costume, makeup, and set.	a. hear terms used by the teacher. b. use terms while improvising/producing plays. c. match vocabulary cards with pictures showing various theatre elements.
7. view and demonstrate an understanding of how other arts relate to dramatic activities.	a. use sculpture, film, painting, and music in dramatic productions. b. find varied art forms that address similar subjects, such as love, friendship, the environment as depicted via music, theatre, dance, or visual art. c. use music and dance to tell a story in a dramatic way.
8. demonstrate an understanding of how dramatic activities are enhanced through the use of scenic elements.	a. use boxes, chairs, desks, or other scenic elements available in the classroom. b. use inexpensively constructed sets. c. acquire and use set pieces, such as tables and chairs. d. use pictures of settings.
9. demonstrate how dramatic activities are strengthened through the use of properties.	a. improvise dramatic uses for found objects, such as rocks and toys. b. develop a character through the use of signature property, such as hats, canes, clothing, or personal belongings. c. manipulate properties within a play format.

Specific Proficiency Statements	Sample Indicators
10. demonstrate an understanding of how dramatic activities are strengthened through the use of lighting.	a. use lighting for the beginning and ending scenes. b. use lighting for setting the time of day. c. use lighting for setting the mood.
11. demonstrate an understanding of how dramatic activities are strengthened through the use of sound.	a. use the body to produce sound. b. use music to set a mood. c. create sound effects to set scenes.
12. demonstrate an understanding of how characterization is strengthened through the use of costumes.	a. improvise dramatic uses for given costume pieces, e.g., hats and scarfs. b. develop a character through the use of a signature costume piece including masks. c. perform in costume within a play format.
13. demonstrate an understanding of how characterization is strengthened through the use of makeup.	a. improvise a specific character in response to makeup. b. develop a character through the use of signature makeup including masks. c. perform in makeup within a play format.
14. identify the elements of dramatic literature.	a. view or read a play and identify specific elements of the play through class discussion. b. organize and write a script for a play. c. adapt a story from the basal reading series. d. make an improvisation into a play.
15. portray characters in creative dramatizations.	a. create and deliver dialogues for characters from a story or poem. b. write and perform an original exchange between characters in history, characters from a TV show, or people in real life. c. develop and perform a possible situation drawn from an historical event, e.g., Columbus landing in the West Indies, Cortez trying to get gold from the Aztecs, Lincoln discussing his feelings about Gettysburg. d. act out a scene, e.g., someone playing baseball, raking leaves, hunting a missing dog, making cookies.

Specific Proficiency Statements	Sample Indicators
16. **view a play produced by a performing group such as a high school, college or university, or children's theatre group.**	a. visit the backstage area to view set pieces and props. b. listen to the dialogue without the enhancement of any production values. c. see the set without the employment of any lighting effects. d. draw conclusions about the general construction of props and sets, the use of music, and the effects of lights on performances. e. discuss with the theatre artists their work and the production.
Improvisation	
17. **identify the problems presented in a story/play and tell what the resolution of those problems entails.**	a. discuss a play, script, or story. b. improvise a solution to a problem drawn at random. c. dramatize the problem of a famous person and the solution to the problem.
18. **use improvisation to investigate life experiences.**	a. pantomime occupations and activities for others to guess. b. explore environmental changes, such as weightlessness, walking through sand, and being extremely hot/cold. c. interpret nonhuman changes, such as a plant growing, the wind blowing, the motion of the earth as it revolves and rotates, and magnetism.
19. **use creative drama to tell a story.**	a. relive an historical event, e.g., man discovering fire, signing of the Declaration of Independence, man's first step on the moon. b. retell a favorite story, poem, or play. c. play charades guessing "What happened on the way to school?", etc. d. pantomime while listening to a story being read or to music, e.g., A Night on Bald Mountain by Modeste Mussorgsky.

Specific Proficiency Statements	Sample Indicators
Sensitivity	
20. acquire and apply skills and attitudes that develop a positive self-concept.	a. participate in a creative drama exercise, e.g., using chairs to form a boat for Washington to cross the Delaware. b. express creative emotions during improvisation sessions. c. attend, read, analyze, and/or perform plays which help to gain insight into human behavior.
21. acquire and apply interpersonal skills.	a. work cooperatively to help in play production, e.g., construction of sets, costume construction, collection of props. b. improvise a skit with at least two other students.
22. share creative drama activities with others.	a. participate in creative dramatics exercises. b. participate in group improvisations. c. read/tell a story to others. d. prepare a play for an audience.
3. demonstrate responsible behavior in theatre activities and apply appropriate safety procedures.	a. come to rehearsals regularly and on time. b. care for props, costumes, and scripts. c. listen attentively and use proper etiquette during a play. d. take precautions around technical equipment to avoid accidents.
24. focus attention on sensory experiences and apply sensory perception and concentration techniques.	a. describe a memory in terms of the five senses. b. explore the environment with sensory deprivation, e.g., blindfold walk, "feely box," smelly jars. c. relate a feeling in terms of sensory information, e.g., "seeing red" or shaking when angry.
25. analyze personal and/or group creative experiences.	a. share feelings during specific points in a production. b. discuss what was liked. c. state what might be done differently. d. applaud. e. use laughter in appropriate situations. f. compliment production participants including actors, technical staff, and directors.

Specific Proficiency Statements	**Sample Indicators**
26. respond positively to criticism by peers and adults.	a. change the method of conducting themselves in a critical area. b. show improvement in general and specific critical areas. c. help to give constructive criticism of another's performance. d. accept constructive criticism without becoming discouraged and angry.
27. practice appropriate audience/ participant behavior while experiencing a production.	a. be polite, attentive, and informed members of an audience. b. be positive, enthusiastic, and prepared play participants.
28. recognize the attitude, discipline, knowledge, and skills required to pursue a career in theatre arts.	a. discuss the avocational value of a theatre background. b. explore the career opportunities in and among theatre, film, and television.

THEATRE ARTS
MIDDLE/JUNIOR HIGH SCHOOL LEVEL

Proficiency List 093600

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in the **theatre arts** at the middle/junior high school level, students should	Students will
Creative Movement and Pantomime	
1. **apply physical techniques for creative expression.**	a. use pantomime that encourages the use of the body, limbs, and facial expression. b. use improvisation that encourages the use of the body limbs, facial expression, vocal expression, dialogue, and movement.
Characterization	
2. **use improvisation to develop various characters.**	a. improvise characteristic actions of two or more characters. b. use a dialogue between two or more characters in a given situation.
3. **apply and demonstrate an understanding of characterization techniques through movement, voice, costume, and makeup.**	a. choose a scene from a play and perform it for a class.
4. **apply vocal techniques for creative expression.**	a. interpret a poem, humorous, dramatic, or oratorical reading that has been memorized focusing on vocal expression, pitch, rate, and rhythm to aid in interpretation.
Dramatic Form	
5. **compare the relationship between theatre and real life experiences.**	a. read plays that deal with real life situations. b. see productions of true-to-life plays.

Specific Proficiency Statements	Sample Indicators
6. evaluate the components of a theatrical production.	a. view a production staged by a high school, civic, college, university, or children's theatre group. b. discuss the performance with a knowledgeable theatre person.
7. apply and demonstrate an understanding of theatre arts vocabulary.	a. use theatre vocabulary when reading, rehearsing, performing, and evaluating theatre work.
8. construct and use scenic elements to enhance a production.	a. design and construct simple scenery for a production.
9. utilize properties to enhance a dramatic production.	a. produce, procure, and use the properties that are needed in any given production.
10. utilize lighting techniques to enhance a dramatic production.	a. use lighting to indicate the beginning or end of a scene. b. use lighting to set a mood. c. use lighting to spotlight a single performer. d. use lighting to show a particular playing area.
11. utilize appropriate sound techniques to enhance a dramatic production.	a. find appropriate music to set a given mood. b. find appropriate sounds for special effects.
12. utilize costumes to enhance characterizations in a dramatic production.	a. procure, produce, wear, and use costumes that are needed in a play.
13. utilize makeup to enhance characterizations in dramatic productions.	a. watch a knowledgeable theatre arts person apply various forms of makeup. b. wear character makeup. c. apply character makeup.

Specific Proficiency Statements	Sample Indicators
14. **be involved in and demonstrate an understanding of how theatrical productions are enhanced through public relations.**	a. conduct an advertising campaign through posters and newspapers. b. sell tickets. c. meet and talk with audience members. d. see that audience seating is well-organized for viewing a production.
15. **demonstrate an understanding of the elements of dramatic literature, e.g., plot, setting, theme, mood, and conflict.**	a. read scenes from plays. b. view productions of plays.
16. **apply techniques such as movement, creating character, and voice to interpret dramatic material for audiences.**	a. choose scenes. b. participate in one-act plays. c. learn and perform in duo speech humorous or dramatic readings.
17. **apply production concepts and skills to stage scenes or one-act plays.**	a. use sound, lighting, costume, makeup, and scenery to create an environment for the presentation.
18. **view a live theatrical event and evaluate the performance.**	a. see a performance. b. write a critique of the performance. c. read a critical review of the performance. d. compare personal feelings with those of the critic.
19. **develop and maintain practical skills needed in dramatic productions.**	a. work in a group to present a scene or play. b. memorize the dialogue. c. demonstrate the self-discipline required for rehearsal and presentation of a scene or play.
Sensitivity	
20. **recognize the role of the director.**	a. watch the rehearsal of a play focusing on the duties and responsibilities of the director. b. participate in a play with a qualified theatre arts director.

Specific Proficiency Statements	Sample Indicators
21. analyze and evaluate personal and group dramatic efforts.	a. discuss personal preferences. b. discuss possible improvements in the performance.
Integration of the Art Forms	
22. work with and demonstrate an understanding of the relationships and commonalities between theatre and other art forms.	a. use art, dance, and musical forms to aid in the interpretation of dramatic literature. b. demonstrate an awareness of the parallels among theatre arts and visual art, dance, and music.
23. recognize the attitude, discipline, knowledge, and skills required to pursue a career in theatre arts.	a. discuss the avocational value of a theatre background. b. explore the career opportunities in and among theatre, film, and television.

THEATRE ARTS
HIGH SCHOOL LEVEL

Proficiency List 094600

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in the **theatre arts** at the high school level, students should	Students will
Introduction to Theatre	
1. **comprehend and analyze the relationship between theatre and life experiences.**	a. demonstrate an understanding that theatre shows or tells stories based on universal emotions, experiences, and events.
2. **comprehend and analyze the relationships and commonalities between theatre and other arts.**	a. demonstrate an awareness of the parallels among theatre arts and visual art, dance, and music. b. demonstrate an understanding of the concepts involved by adapting one art form to another. c. adapt a script from a short story or poem. d. create a dramatic scene or pantomime based on a painting or selection of music.
3. **comprehend and analyze how theatre relates to other school and life experiences.**	a. recognize drama in a sports contest or other activity. b. work cooperatively with other classes. c. see the relationships between people and cultures.
Creative Movement and Pantomime	
4. **explore the use of movement and creative expression as steps toward characterization and acting.**	a. demonstrate an awareness of body parts, functions, and limitations. b. demonstrate an ability to relax, concentrate, and utilize effective warm-up techniques. c. use creative movement focusing on the use of space, energy, and temporal elements.
5. **observe how movement defines a character's environment.**	a. identify movements which communicate age, health, occupation, attitude, relationships, space, time, energy, self-concept, and socioeconomic status.

Specific Proficiency Statements	Sample Indicators
6. interpret and create a physical characterization based on acquired skills.	a. demonstrate physical characterizations using exercise, relaxation, concentration, and warm-up techniques.
7. evaluate their movements and the movements of others based on critical observation.	a. demonstrate an ability to evaluate movement based on criteria, such as individual creativity and honesty, effective expression, and audience believability.
8. explore the use of pantomime as a theatre art form and as a means to achieve characterization and acting.	a. discuss the history of pantomime. b. recognize the value of pantomime as an art form. c. demonstrate body awareness and limitations through relaxation, concentration, and warm-up techniques. d. use the entire body to move creatively focusing on the use of space, energy, and time. e. demonstrate three mime exercises, e.g., inclination, rotation, and isolation.
9. observe how environment can be defined through pantomime.	a. identify movements which communicate age, health, occupation, attitude, relationships, space, time, energy, self-concept, and socioeconomic status.
10. utilize relaxation, concentration, observation, and warm-up techniques in creative expression.	a. demonstrate the ability to perform mime exercises, e.g., inclinations, rotations, and isolations. b. create a theme using mime. c. demonstrate an ability to perform traditional mime, e.g., walks, rope pull, ladder and stair climbing.
11. evaluate pantomime performed by self and others.	a. demonstrate the ability to evaluate pantomime based on effective expression, audience believability, creativity and honesty of the mime, and precision of traditional mime movements.

Dialogue/Vocalization

12. use the voice creatively and expressively as a means of achieving characterization and acting.	a. demonstrate the ability to use vocal range in the creation of a character or characters. b. demonstrate a basic understanding of the vocal mechanism and its operation including respiration, phonation, resonation, articulation, and projection. c. use relaxation and warm-up techniques to improve vocalization.

Specific Proficiency Statements	Sample Indicators
13. observe how to use the voice effectively as a means of defining the environment for a character.	a. demonstrate vocal techniques which communicate age, health, occupation, relationships, space, time, geographic heritage, energy, self-concept, and socioeconomic status.
14. use relaxation and warm-up techniques to improve creative expression.	a. demonstrate the ability to evaluate creative vocal expression based on effective vocal expression, dialect believability, and appropriate use of the vocal mechanism.
15. recognize the value of vocal expression.	a. observe and recognize the expressive use of the voice by actors in films, television, recordings, and in live theatre productions. b. interpret prose and poetry through solo and group readings.
Sensory Perception and Concentration	
16. recognize the importance of sensory perception and concentration to acting.	a. apply sensory awareness of sight, sound, smell, taste, and touch. b. recall sensory and emotional experiences. c. create characters using recalled experiences. d. develop a point of focus. e. concentrate in rehearsal and performance.
Improvisation	
17. explore and recognize the importance of improvisation to acting.	a. participate in improvisation through theatre games to diminish inhibitions. b. involve the whole body during appropriate exercises. c. use impromptu storytelling and vocal characterizations. d. react spontaneously during scenes or activities.
18. create vivid characterizations through the use of improvisation.	a. communicate through the use of gestures, voice, physical traits, and improvised business. b. listen carefully, react spontaneously, and play for truth in the activity avoiding playing for laughs or plot devices. c. apply improvisation techniques as an effective rehearsal tool.

Specific Proficiency Statements	**Sample Indicators**
19. discuss their work and the work of others.	a. demonstrate an ability to question the believability of characterization. b. demonstrate an ability to question the effectiveness of observed techniques. c. incorporate suggestions into "improved" scenes.

Stage Movement

20. recognize the relationship between stage movement and acting.	a. demonstrate an understanding of a variety of audience-actor configurations. b. demonstrate stage positions, body positions, and stage crosses. c. demonstrate an understanding of blocking directions. d. demonstrate stage business techniques and stage violence techniques.

Performance of Dramatic Literature

21. recognize the use of body, voice, and mind working together to create effective characterization and acting.	a. demonstrate and utilize theatre vocabulary. b. develop methods of script interpretaticn and subtext interpretation. c. develop methods of character analysis related to th play as a whole and character motivation. d. explore and discuss theories of acting and period styles.
22. explore and demonstrate appropriate ensemble behavior in rehearsal and performance.	a. work as an ensemble demonstrating cooperative work on a scene or play. b. analyze, block, and rehearse a scene or production in a group setting.
23. analyze and evaluate personal and group rehearsals and performances.	a. discuss the rehearsal or performance based on objective criteria developed in class. b. discuss the success of the rehearsal or performance based on the playwright's intentions. c. respond positively to constructive criticism.

Specific Proficiency Statements	**Sample Indicators**
Appreciation of Dramatic Literature	
24. recognize, comprehend, and analyze the elements of a play script.	a. analyze scene descriptions and stage directions. b. analyze dialogues, asides, soliloquy, poetic dialogue, and realistic dialogue. c. recognize and analyze incident, rising action, climax, falling action, conclusion (denouement), protagonist, antagonist, theme.
25. recognize, comprehend, and analyze a variety of forms and styles in dramatic literature.	a. analyze and discuss a variety of dramatic forms including tragedy, melodrama, comedy, farce, tragicomedy, and musical theatre. b. analyze and discuss a variety of dramatic styles, e.g., classic, romantic, nationalistic, expressionistic.
26. recognize, comprehend, and analyze the major historical periods related to drama.	a. analyze and discuss historical periods including prehistoric theatre, Greek theatre, Roman theatre, Medieval theatre, Spanish and Elizabethian theatre, Italian Renaissance theatre, French classicism, 18th Century theatre, 19th Century theatre, Oriental theatre, and 20th Century theatre.
Theatrical Production	
27. comprehend the interdependence of performing and the technical elements in a theatrical production.	a. demonstrate an understanding of the organization of a theatre company. b. demonstrate the use of appropriate theatre vocabulary. c. plan and budget a production schedule. d. apply audition techniques, skills, rehearsal procedures, performance procedures, and strike procedures.
Technical Theatre	
28. recognize, analyze, and comprehend the use of scenic elements to enhance dramatic activities.	a. demonstrate an understanding of the elements and functions of traditional and nontraditional forms of scenery. b. demonstrate the use of elevations, floor plans, and models.

Specific Proficiency Statements	Sample Indicators
	c. demonstrate the use of elements of art in technical theatre, such as shape, form, color, texture, line. d. interpret a script related to period, style, and mood.
29. recognize, comprehend, and analyze scenic design and construction techniques for scenery.	a. demonstrate the ability to interpret plans for scenic elements. b. demonstrate a knowledge of tools, equipment, and materials used in set construction. c. demonstrate scenic construction techniques and painting techniques. d. practice scenic mounting and shifting techniques. e. employ safety procedures. f. coordinate scenery construction with other members of the production team compatible with space and budget.
Properties	
30. recognize, comprehend, and analyze the use of properties to enhance dramatic activities.	a. recognize the different types of props including hand props, set decoration, and practical props. b. use the elements of art, such as form, shape, line, color, and texture related to properties. c. interpret the period, style, and mood of the theatrical event and relate these elements to the properties required for the production. d. create drawings and pictures of the types of props needed for a production. e. coordinate the plans for properties with other members of the production team compatible with space and budget. f. construct, acquire, organize, and return the props used for a production. g. evaluate the effective use of props in the theatrical event based on their quality and function related to concepts learned, the cast, technicians, and the audience or adjudicator. h. demonstrate an understanding of safety procedures.

Specific Proficiency Statements	Sample Indicators
Lighting	
31. recognize, comprehend, and analyze the use of lighting to enhance dramatic activities.	a. demonstrate an understanding of the elements of lighting related to color, intensity, distribution, and composition. b. demonstrate an understanding of the source and motivation for lighting. c. identify the different forms of lighting control formats. d. analyze the use of lighting for a production related to style, period, and mood. e. use art elements to create the appropriate atmosphere for the production. f. use light plots and designs to communicate lighting concepts with other members of the production team. g. demonstrate a basic knowledge of electricity. h. demonstrate how to hang, focus, and gel lighting instruments to achieve the appropriate atmosphere for the production. i. utilize appropriate care and safety procedures related to lighting instruments. j. evaluate the effective use of theatre lighting based on its quality and function related to the atmosphere of the production and to the perceptions of the audience or adjudicator.
Sound	
32. recognize, comprehend, and analyze the use of sound to enhance dramatic activities.	a. demonstrate an understanding of the basic elements and physics of sound including room acoustics. b. recognize the equipment and methods used in sound reinforcement and in the creation of sound effects. c. analyze the production related to sound reinforcement and sound effects. d. determine the duration, volume, and location of sound effects needed. e. determine the source of the sound effect (pre-recorded or created acoustically during the performance). f. use sound sheets to communicate the application of sound in the production. g. evaluate the effective use of sound based on its quality and function related to the atmosphere of the production and to the perceptions of the audience or adjudicator.

Specific Proficiency Statements	Sample Indicators
Costumes	
33. recognize, comprehend, and analyze the use of costumes to enhance dramatic productions.	a. demonstrate an understanding of costumes including design, construction, use of materials, and use of equipment. b. use art elements related to theatre costumes, e.g., shape, form, line, color, and texture. c. analyze the period, style, and mood of the production related to costuming. d. recognize the relationship between costumes and the actor's ability to create a character effectively. e. use art elements, renderings, and models to communicate the costume concept for the production to other members of the production team. f. communicate the costume concept with other members of the production team compatible with space and budget. g. interpret plans, renderings, and models for costume construction. h. demonstrate a working knowledge of tools, equipment, materials, and sources used in costume construction and maintenance. i. assist cast members with costume changes, maintain and care for costumes during and after the production. j. evaluate the effective use of costumes related to style and mood. k. evaluate the effective use of costumes based on the atmosphere of the production and the perceptions of the audience or adjudicator.
Makeup	
34. recognize, comprehend, and analyze the use of makeup to enhance dramatic activity.	a. identify the elements, function, and styles of makeup. b. recognize the principles of makeup application including foundation, shadow, highlight, rouge, powder, liners, wigs and beards, prosthetics, and special effects. c. use drawings and written descriptions as a makeup plot based on the director's interpretation of the production, art elements, the style of the event, theatrical space, lighting, costumes, actors, script, budget, available time, and available supplies. d. use appropriate vocabulary, tools, equipment, and safety procedures.

Specific Proficiency Statements	Sample Indicators
	e. recognize the differences and unique demands placed on makeup used for the street, theatre, film, and television. f. demonstrate an understanding of the relationship between makeup and an actor's ability to create a character effectively. g. evaluate the effective use of makeup based on the atmosphere of the production and the perceptions of the audience or adjudicator.
Public Relations	
35. recognize, comprehend, and analyze the effective use of public relations to enhance a dramatic production.	a. demonstrate an understanding of the elements, function, and styles of public relations. b. identify the requirement for various publicity outlets. c. assemble publicity information. d. apply publicity design procedures for posters and programs for the production. e. recognize public relations procedures related to ticket sales and house management. f. communicate the public relations concept compatible with the budget of the production with other members of the production team. g. use the appropriate vocabulary, tools, equipment, and safety procedures. h. evaluate the effective use of public relations related to the production and to the perceptions of the audience or adjudicator.
Design	
36. recognize, comprehend, and analyze the use and relationship of design to a dramatic production.	a. demonstrate an understanding of the elements, function, styles, and historical development of theatre design. b. use appropriate vocabulary, tools, equipment, and safety procedures. c. communicate the design concept compatible with space and budget with other members of the production team. d. evaluate the effective use of design related to the atmosphere of the production and to the perceptions of the audience or adjudicator.

Specific Proficiency Statements	Sample Indicators
Directing	
37. recognize, comprehend, and analyze the relationship of directing to theatre.	a. demonstrate an understanding of the historical development of directing. b. develop a production concept for a play related to style, period, and mood. c. interact and work effectively with cast members and other members of the production team. d. demonstrate skills in script selection, play analysis, casting a production, rehearsal techniques, and performance related to directing. e. evaluate effective directing related to the atmosphere of the production and to the audience or adjudicator.
Playwriting	
38. recognize the relationship between playwriting and theatre.	a. identify the different styles of theatre. b. demonstrate the appropriate use of the English language.
39. analyze and apply the elements of a play script.	a. demonstrate an understanding of the setting, plot, character(s), dialogue, theme, spectacle.
40. demonstrate an awareness of the different sources of material for a play script.	a. use observations, life experiences, literature, history, and imagination to evaluate material for a play script.
41. write a script for a play.	a. apply improvisational techniques in playwriting. b. dramatize an existing story. c. create an original drama.
42. experience a production of their original scripts.	a. demonstrate an understanding of the rehearsal process, including a rewrite of the script during the rehearsal process. b. communicate effectively with the cast, director, and other members of the production team. c. evaluate the effectiveness of the script based on its quality and function related to the atmosphere of the production and to the perceptions of the audience or adjudicator.

Specific Proficiency Statements	**Sample Indicators**
Career Opportunities	
43. recognize the attitude, discipline, knowledge, and skills required to pursue a career in theatre arts.	a. discuss the avocational value of a theatre background. b. explore the career opportunities in and among theatre, film, and television.
SPECIALIZED THEATRICAL MODES	
Storytelling	
44. recognize the value of storytelling to theatre.	a. demonstrate an understanding of the historical development of storytelling. b. identify source materials, styles, and performance techniques used in storytelling. c. apply storytelling techniques by selecting, preparing, and telling a story. d. evaluate effective storytelling based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Creative Drama	
45. recognize the relationship between creative drama and theatre.	a. identify source material, theories, and styles of creative drama. b. demonstrate or stage a creative dramatization. c. evaluate the effectiveness of the creative drama process based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Puppetry	
46. recognize the relationship between puppetry and theatre.	a. demonstrate an understanding of the historical development of puppetry. b. identify source material, theories, and styles of puppetry. c. evaluate effective puppetry based on its quality and function related to the production and to the perceptions of the audience or adjudicator.

Specific Proficiency Statements	Sample Indicators
Reader's Theatre	
47. recognize the relationship between reader's theatre and theatre.	a. identify source material, theories, and styles of reader's theatre. b. apply performance techniques in a reader's theatre production. c. evaluate the effectiveness of the reader's theatre process based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Theatre for Children	
48. recognize the relationship between children's theatre and theatre.	a. demonstrate an understanding of the historical development of children's theatre. b. identify source material, theories, and styles of children's theatre. c. demonstrate and apply children's theatre performance techniques. d. evaluate the effectiveness of the children's theatre process based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Masked Theatre	
49. recognize the relationship between masked theatre and theatre.	a. demonstrate an understanding of the historical development of masked theatre. b. apply mask construction techniques. c. utilize masks for actor training applications. d. demonstrate and apply masked theatre performance techniques. e. evaluate the effectiveness of the masked theatre process based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Dance Drama	
50. recognize the relationship between dance drama and theatre.	a. demonstrate an understanding of the historical development of dance. b. identify source materials, theories, and styles of dance.

Specific Proficiency Statements	**Sample Indicators**
	c. apply dance rehearsal and performance techniques in a choreographed selection. d. evaluate the effectiveness of the dance process based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Musical Theatre	
51. **recognize the relationship between musical theatre and theatre.**	a. demonstrate an understanding of the historical development of musical theatre. b. identify source materials, theories, and styles of musical theatre. c. apply performance techniques in a musical theatre production. d. evaluate the effectiveness of the musical theatre production based on its quality and function related to the production and to the perceptions of the audience or adjudicator.
Radio/Television/Film	
52. **recognize the relationship between radio/television/film and theatre.**	a. demonstrate an understanding of the historical development of radio/television/film. b. identify source material, theories, and styles of radio/television/film. c. apply performance techniques in radio/television/film. d. use appropriate vocabulary, tools, equipment, and safety procedures. e. evaluate the effectiveness of the radio/television/film based on its quality and function related to the production and to the perceptions of the audience or adjudicator.

Creative Movement -Dance

List 090500

Students in Indiana schools will be provided learning experiences in creative movement and **dance** which allow them to:

1. express personal feelings, ideas, and values through dance by exploring, creating, organizing, and/ or performing.

2. perceive, identify, describe, and analyze the distinguishing characteristics of form, structure, and style in a variety of dance forms.

3. know the role that dance has played and continues to play in the lives of people and how past and present societies have expressed their values and beliefs through dance from historical and cultural contexts.

4. experience professional dance works and evaluate their content based on critical perception and analysis.

5. develop a lifelong commitment to dance, value its physical, mental, and social regards, its importance in the life of the community, and develop the ability to continue dance education independently either through recreational, professional, or consumer activities.

The following skills should be included for each instructional level and setting.

DESCRIBING

The skills of perceiving, interpreting, and demonstrating understanding of movement through one or more of the following:

1. Verbal description, including both abstract imagery and technical terminology.
2. Physical description, including imitation and creation.
3. Visual description, including diagrams, traditional and nontraditional notation.
4. Historical description, including chronological context and cultural relevance.

ORGANIZING (Process)

The skills of effectively using time, space, and energy in this sequence:

1. The exploration of movement ideas through improvisation.
2. The manipulation of those movement ideas.
3. The arrangement of those movement ideas.
4. The embellishment of those movement ideas with accompaniment and/or visual imagery.
5. The teaching of this arrangement to performer(s).
6. The fusion of these arrangements (choreography) with the artistic intent.

PRODUCING

The skills related to the presentation of the choreography:

1. Exploration of production elements (lights, costumes, sets, accompaniment, and special effects) environmental resources.
2. Design of those elements.
3. The implementation of those elements.

The skills related to the promotion of dance production:

1. Explore the promotional elements of marketing a dance production.
2. Develop promotional strategies.
3. Design promotional materials.
4. Distribution of promotional materials.

EVALUATING

The skills related to the critical review of the process and production of dance performed by oneself or others through:

1. Observation.
2. Analysis.
3. Comparison.
4. Conclusion.
5. Appreciation.

CREATIVE MOVEMENT
KINDERGARTEN/PRIMARY LEVEL

Proficiency List 091500

NOTE: The use of videotape to evaluate the effective use of Body Movement, Time, Space, Energy, Imagery, and Dance Composition as they relate to the individual and group is an indispensible tool and is encouraged at all levels of instruction.

Body Movement

Definition: **Body Movement** combines body awareness and body mechanics.

Elements:
1. **Body Parts**
2. **Axial Movement** - movement that stays in one place
3. **Locomotor Movement** - movement that travels from one place to another

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
1. demonstrate a knowledge of body parts through axial and locomotor movement.	a. isolate each body part and move it in different ways. b. demonstrate knowledge of axial movement upon verbal cue, i.e., reach, twist, pull, fold, etc. c. perform different axial movements in succession. d. demonstrate knowledge of locomotor movement upon verbal cue, i.e., walk, run, hop, jump, skip. e. imitate the shape and movement of others. f. move with one other person in ways that are alike and different. g. mirror the movements of another person. h. combine locomotor and axial movements in succession.

Time

Definition: **Time** is the system for measuring changes in sights, sounds, and movement.

Elements:
1. **Tempo** - denotes the speed of movement or music
2. **Beat** - the basic pulse underlying movement or music
3. **Rhythm** - the organization of movement or sounds into groups
4. **Duration** - length of movement and/or nonmovement in relation to the pulse
5. **Accent** - emphasis or stress on a movement or part of a movement.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
2. **identify, imitate, and create movement which utilizes temporal elements.**	a. give examples of things that move slowly or fast. b. imitate those things through movement. c. create movements that are slow and fast. d. move to a steady beat. e. count the number of beats in a movement. f. create movement within a given time frame, i.e., four beats, eight beats. g. imitate a rhythmic pattern through sound and movement. h. explain where the accent happens within a group of movements. i. create movements with accents.

Space

Definition: **Space** is the area which the body occupies and designs as well as the area in which movement takes place.

Elements:
1. **Shape** - outline of the body in a given position.
   Shape includes the occupied and unoccupied space of the body.
2. **Level** - gradation of height from the lowest to the highest.
   Levels may be varied in space by different body positions and body parts.
3. **Dimension** - size of movement(s)

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
3. identify, imitate, and create spatial elements through movement.	a. create shapes that show unoccupied space. b. create shapes that show the difference between high and low level. c. create shapes that show the difference between large and small. d. create movements that show the difference between large and small, high and low. e. create shapes and movements that combine low and high with big and small, e.g., low and big, low and small, high and big. f. move to another place in the room in many different ways using shapes and movements showing level and dimension changes. g. travel with another person to a new place in the room showing many different levels and sizes.

Energy

Definition: **Energy** is the force or power needed to produce and/or manipulate movement. Energy also relates to the quality of a movement.

Elements:

1. **Degree** - amount of force used. It can vary from light to strong.
2. **Quality** - manner in which energy is applied, continued, and arrested including:

   a) **Sustained movement** - steady and continuous movement marked by the equalization of force and by the fusion of impulse and follow-through.
   b) **Pendular movement** - swinging and unrestricted movement characterized by a marked impulse and an unrestrained follow-through.
   c) **Percussive movement** - sharp, forceful, and ballistic movement with a marked initial impetus which is quickly checked on the follow-through.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
4. identify, imitate, and express qualities and degrees of movement.	a. give examples of objects or things that move in a sustained, pendular, and percussive manner. b. imitate those objects through body movement. c. create movements that show the difference between sustained, pendular, and percussive motion. d. give examples of objects or things that move in a light or strong manner. e. imitate those objects through body movements. f. create movements that show the differences between light or strong. g. demonstrate movements that progress gradually from light to strong and strong to light. h. recognize and label the qualities of movement. i. recognize and describe that degree of force used in the qualities of movement.

Imagery

Definition: **Imagery** is the representation of a mental picture.

Elements:
1. **Moods** - emotions or feelings
2. **Natural Environment**
3. **Literature** - written and oral

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
5. translate ideas, both concrete and abstract, into movements demonstrating individual expressive attitudes.	a. demonstrate body movements as a personal response to suggested moods and feelings. b. create shapes and movement phrases about moods and feelings. c. improvise movements to music and sounds that express different moods and feelings. d. arrange movements in a sequence of events taken from nature, such as plant growth, thunderstorm. e. create a shape with others to depict an image from nature, such as a tree, rock, mountain. f. develop movement ideas that reinforce story comprehension. g. develop a relationship between words and movement, e.g., think wind-do wind movements; think house-form a house with bodies; think go-travel to another place in the room.

Dance Composition

Definition: **Composition** is the translation of ideas and/or experiences expressed through movement to create a dance.

Elements:
1. **Improvisation** - immediate and spontaneous responses to a direction
2. **Design** - selection of movement choices
3. **Form** - overall plan for the arrangement of movement

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **creative movement** at kindergarten through grade three, students should	Students will
6. **demonstrate a knowledge of composition through the creation of a movement study.**	a. translate music, words, or sound into movement. b. improvise movement based on the elements of time, space, energy, and imagery. c. sequence movements into a phrase. d. memorize original and existing movement sequences. e. develop a repeated movement pattern. f. translate a visual design, such as line or shape into movement. g. organize movement phrases into a choreographic form, e.g., AB or ABA. h. demonstrate original movement study. i. view selected dance compositions by professional dancers focusing on the elements of composition.

CREATIVE MOVEMENT
UPPER ELEMENTARY LEVEL

Proficiency List 092500

NOTE: The use of videotape to evaluate the effective use of Body Movement, Time, Space, Energy, Imagery, and Dance Composition as they relate to the individual and group is an indispensible tool and is encouraged at all levels of instruction.

Body Movement

Definition: **Body Movement** combines awareness and body mechanics.

Elements:
1. **Body Parts**
2. **Axial Movement** - movement that stays in one place
3. **Locomotor Movement** - movement that travels from one place to another

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
1. **demonstrate a knowledge of body parts through axial and locomotor movement.**	a. isolate each body part and move it in different ways. b. demonstrate knowledge of axial movement upon verbal cue, i.e., reach, twist, pull, fold, etc. c. perform different axial movements in succession. d. perform more than one axial movement at the same time. e. demonstrate a knowledge of locomotor movement upon verbal cue, i.e., walk, run, hop, jump, skip. f. create a sequence of locomotor movements. g. combine locomotor and axial movements simultaneously. h. combine locomotor and axial movements in succession. i. create a movement pattern using locomotor and axial movements, teach it to another person, and perform it together. j. imitate the shape and movement of others. k. move with one other person in ways that are alike and different. l. mirror the movements of another person.

Time

Definition: **Time** is the system for measuring change in sights, sounds, and movements.

Elements:
1. **Tempo** - denotes the speed of movement or music
2. **Beat** - the basic pulse underlying movement or music
3. **Rhythm** - the organization of movement or sound into groups
4. **Duration** - length of movement and/or nonmovement in relation to the pulse
5. **Accent** - emphasis or stress on a movement or part of a movement
6. **Meter** - the grouping of beats by measures

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
2. **identify, imitate, and create movement utilizing temporal elements.**	a. create movements that change speed from very slow to very fast and changing gradually to changing quickly. b. count the number of beats within a movement phrase. c. move to a steady beat both in time and independently of the beat. d. give movement examples of duple and triple meter demonstrating weak and strong beats. e. demonstrate nonmovement spaced in between movements. f. imitate and memorize movement phrases of different lengths. g. create a movement phrase utilizing temporal elements. h. give accents to movements within a movement phrase and change the accents to fall on another movement in the same phrase. i. imitate and memorize a rhythmic pattern through sound and movement. j. create a rhythmic movement pattern.

Space

Definition: **Space** is the area which the body occupies and designs as well as the area in which movement takes place.

Elements:

1. **Shape** - outline of the body in a given position. Shape includes the occupied and unoccupied space of the body.
2. **Level** - gradation of height from the lowest to the highest. Levels may be varied in space by different body positions and body parts.
3. **Direction** - the point toward which one faces or points and/or the line along which one moves or lies.
4. **Dimension** - size of movement(s).
5. **Design** - placement of a) the dancer(s), b) the dancer(s)' movements, and c) the path the dancer(s) travel, such as floor design.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
3. **identify, imitate, and create spatial elements through movement.**	a. create shapes that show unoccupied space. b. create shapes with another person and with small groups that emphasize unoccupied space. c. describe the outline of body parts and the whole body while in a space (either unoccupied or occupied). d. create movements that show low to high levels in constant motion. e. create movements that show big to small in constant motion. f. change a given movement's direction, level, and size. g. combine shapes and movements that emphasize level, size, and direction. h. design and draw the floor design, i.e., the way dancers will travel across the floor, and demonstrate it through movement. i. place dancers in a given space to show symmetrical and asymmetrical designs. j. use props to define given space.

Energy

Definition: **Energy** is the force or power needed to produce and/or manipulate movement. It is also the quality of a movement.

Elements:
1. **Degree** - the amount of force used. It can vary from light to strong and relaxed to intense.
2. **Quality** - the manner in which energy is applied, continued, and arrested including:
    - a) **Sustained movement** - steady and continuous movement marked by the equalization of force and by the fusion of impulse.
    - b) **Pendular movement** - swinging and unrestricted movement characterized by a marked impulse and unrestrained follow-through.
    - c) **Vibratory movement** - shaking, tremulous movement.
    - d) **Suspended movement** - movement initiated by a marked impulse and continuing until the peak of elevation is achieved with a momentary arrestment of movement. Thus, the movement is prolonged, producing the effect of hanging in space without relationship to gravity.
    - e) **Percussive movement** - sharp, forceful, and ballistic movement with a marked initial impulse which is quickly checked on the follow-through.
    - f) **Collapse** - a release of energy in any part of the body causing it to fall.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
4. identify, imitate, and express qualities and degrees of movement.	a. list examples of objects or things that move in a pendular, percussive, sustained, vibratory, or suspended manner. b. imitate, through movement, examples of objects. c. create movements that show the difference between pendular, percussive, sustained, vibratory, or suspended manner. d. give examples of objects or things that move in a light, strong, relaxed, or intense manner. e. imitate, through movement, examples of the above objects. f. create movements that show the difference between light, strong, relaxed, and intense. g. demonstrate movements that progress gradually from light to strong and strong to light, relaxed to intense, and intense to relaxed. h. recognize and describe the degree of force used in the qualities of movement. i. recognize and label the qualities of movement.

Imagery

Definition: **Imagery** is the representation of a mental picture.

Elements:
1. **Moods** - emotions or feelings
2. **Natural Environment**
3. **Literature** both oral and written
4. **Sound** - music and nonmusic
5. **Physical Environment**
6. **Visual Design**

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
5. **translate concrete and abstract ideas into movement demonstrating individual expressive attitudes.**	a. demonstrate body movements as a personal response to selected moods and feelings. b. create movements that represent objects and actions depicted in nature. c. develop a movement theme from a story or poem. d. embellish a movement idea with selected sounds/music either from live performance or a recording. e. design and perform a sequence of movement phrases that represent one or more of the imagery elements. f. discriminate between concrete and abstract ideas developing nonverbal descriptions. g. improvise shapes and movements to qualities of our physical environment. h. create imaginary ideas for objects and how they move. i. create a movement sequence depicting a visual design, e.g., a line, triangle, arch, circle, and combinations of designs.

Dance Composition

Definition: **Composition** is the translation of ideas and/or experiences expressed through movement to form a dance.

Elements:
1. **Improvisation** - immediate and spontaneous response to a direction
2. **Design** - the selection of movement choices
3. **Form** - the overall plan for the arrangement of movement
4. **Embellishment** - adding music, sound, costume, etc.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the upper elementary level, students should	Students will
6. **demonstrate a knowledge of composition through the creation of a movement study.**	a. translate music, words, and sounds into movement. b. improvise movement based on temporal elements, space, energy, imagery, and body movement. c. create a movement and make several variations of it. d. memorize original and existing movement sequences. e. sequence movement into phrases. f. organize movement phrases into a choreographic form, e.g., AB, ABA, or Canon. g. select special effects to accompany a dance, e.g., costumes, music, lights, props. h. arrange a dance study using a variety of stage positions. i. identify and demonstrate stage directions, e.g., stage right and left, down, up. j. explain a personal interpretation of dance. k. view selected dance compositions by professional dancers focusing on the elements of composition.

CREATIVE MOVEMENT
MIDDLE/JUNIOR HIGH SCHOOL & HIGH SCHOOL LEVELS

Proficiency List 093500

NOTE: The use of videotape to evaluate the effective use of Body Movement, Time, Space, Energy, Imagery, and Dance Composition as they relate to the individual and group is an indispensible tool and is encouraged at all levels of instruction.

Body Movement

Definition: **Body Movement** combines body awareness and body mechanics.

Elements:
1. **Body Parts**
2. **Axial Movement** - movement that stays in one place
3. **Locomotor Movement** - movement that travels from one place to another

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
. **demonstrate a knowledge of the mechanics of the body through axial and locomotor movement.**	a. isolate each body part and move it in different ways. b. demonstrate knowledge of axial movement upon verbal cue, i.e., reach, twist, pull, fold. c. perform different axial movements in succession. d. perform more than one axial movement at the same time. e. demonstrate a knowledge of locomotor movement upon verbal cue, i.e., walk, run, hop, jump, skip. f. combine locomotor and axial movement simultaneously and in succession. g. create a movement pattern using locomotor and axial movements, teach it to another person, and perform it together. h. imitate the shape and movement of others. i. move with one other person in ways that are alike and different. j. mirror the movement of another person. k. identify muscles and muscle groups and their functions related to movement, e.g., flexion, extension, and rotation.

Time

Definition: **Time** is the system for measuring change in sights, sounds, and movement.

Elements:
1. **Tempo** - denotes the speed of movement or music
2. **Beat** - the basic pulse underlying movement or music
3. **Rhythm** - the organization of movement or sounds into groups
4. **Duration** - length of movement and/or nonmovement in relation to the pulse
5. **Accent** - emphasis of stress on a movement or part of a movement
6. **Meter** - groupings of beats by measures

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
2. **identify, imitate, and create movement utilizing temporal elements.**	a. vary the speed of a movement phrase. b. create a movement phrase with varying speeds. c. move to a steady beat and against the beat. d. create a movement phrase that includes no motion. e. give accents to movements within a movement phrase. f. give movement examples of duple and triple meter. g. create a movement phrase that corresponds to a given rhythm. h. create a movement phrase utilizing temporal elements. i. imitate and memorize a rhythmic pattern through sound and movement. j. create a rhythmic movement pattern and teach it to others.

Space

Definition: **Space** is the area which the body occupies and designs as well as the area in which movement takes place.

Elements:
1. **Shape** - outline of the body in a given position. Shape includes the occupied space of the body.
2. **Level** - gradation of height from the lowest to the highest. Levels may be varied in space by different body positions and body parts.
3. **Dimension** - size of movement(s).
4. **Design** - placement of the a) dancer(s), b) dancer(s)' movements, and c) path the dancer(s) travel, i.e., the floor design.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
3. **identify, imitate, and create spatial elements through movement.**	a. create shapes that show unoccupied and occupied space. b. create shapes with another person and in small groups that emphasize unoccupied and occupied space. c. change a given movement's direction, level, and size. d. create a movement study using the elements of space, teach it to another person, and perform it together. e. imitate the shape and movement of others. f. design and draw the floor design that a movement study travels, teach it to another person, and perform it together. g. create a movement study and teach it to a small group - design a) the placement of dancers on a given stage b) the movements of the dancers including levels, direction, and size, and c) the path that the dancers travel.

Energy

Definition: **Energy** is the force or power needed to produce and/or manipulate movement. Energy also relates to the quality of a movement.

Elements:

1. **Degree** - the amount of force used. It can vary from light to strong and from relaxed to intense.
2. **Quality** - the manner in which energy is applied, continued, and arrested including:

   a. **Sustained movement** - steady and continuous movement marked by the equalization of force and by the fusion of impulse.
   b. **Pendular movement** - swinging and unrestricted movement characterized by a marked impulse and an unrestrained follow-through.
   c. **Percussive movement** - sharp, forceful, and ballistic movement with a marked impulse which is quickly checked on the follow-through.
   d. **Vibratory movement** - shaking, tremulous movement.
   e. **Suspended movement** - initiated by a marked impulse and continuing until the peak of elevation is achieved with a momentary arrestment of movement. Thus, the movement is prolonged, producing the effect of hanging in air without relationship to gravity.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
4. identify, imitate, and express qualities and degrees of motion.	a. imitate the movement qualities of a given movement phrase. b. change the degrees of energy of a movement phrase. c. change the quality of a given movement. d. create a movement phrase that contains elements of energy. e. recognize and describe the degree of force used in the qualities of movement. f. recognize and label the qualities of movement.

Imagery

Definition: **Imagery** is the representation of a mental picture.

Elements:
1. **Moods** - emotions or feelings
2. **Natural environment**
3. **Literature** - written and oral
4. **Sound** - music and nonmusic
5. **Physical environment**
6. **Visual design**

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
5. **translate concrete and abstract ideas into movement demonstrating individual expressive attitudes.**	a. demonstrate body movements as a personal response to selected moods and/or feelings. b. create movements that represent objects and actions depicted in nature. c. develop a movement theme taken from a story or poem. d. embellish a movement idea with selected sounds and/or original or recorded music. e. design and perform a sequence of movement phrases that represent one or more of the imagery elements. f. discriminate between concrete and abstract ideas developing nonverbal descriptions. g. improvise shapes and movements to qualities of our physical environment. h. create a movement sequence depicting a visual design, e.g., a line, triangle, arch, or circle and combinations of designs. i. describe what imagery is elicited from selected music, sounds, movement, visual designs, and literature.

Dance Composition

Definition: **Composition** is the translation of ideas and/or experiences expressed through movement to form a dance.

Elements:
1. **Improvisation** - immediate and spontaneous responses to a direction
2. **Design** - selection of movement choices
3. **Form** - overall plan for the arrangement of movement/dance
4. **Embellishment** - adding music, sound, costumes, props, etc.
5. **Production** - technical skills for staging a concert

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **creative movement** at the middle/junior high school and high school levels, students should	Students will
6. **demonstrate a knowledge of composition through the creation of a movement study and/or dance.**	a. improvise movement based on the temporal elements, space, energy, imagery, and body movement. b. create a movement and make several variations on it. c. memorize original and existing movement sequences. d. sequence movement into phrases. e. organize movement phrases into choreographic form, e.g., AB, ABA, ABC, Rondo, Serial, Canon, Theme and Variation. f. select music appropriate to choreographic intent. g. select special effects to accompany the dance, e.g., costumes, music, lights, and props. h. arrange a dance study using a variety of stage positions. i. identify and demonstrate stage directions, e.g., stage left, right, down, and up. j. explain a personal interpretation of a dance. k. perform a solo movement study. l. choreograph and perform a study with others, e.g., a duet, trio, or quartet. m. design and construct stage sets, costumes, background and environments for the choreography. n. develop business skills necessary to promote and market a dance concert, e.g., the design and distribution of promotional material. o. record all music for a concert onto a master tape. p. design a plan or schedule for technical work, e.g., hanging lights, setting light levels, setting light cues, dress rehearsal procedures. q. view selected dance compositions by professionals dancers focusing on the elements of composition.

DANCE TECHNIQUE
MIDDLE/JUNIOR HIGH SCHOOL & HIGH SCHOOL LEVELS

Ballet, Modern, Ethnic, Jazz, Tap

Each study of dance presented should be taught by qualified dance instructors. These dance instructors should develop a dance curriculum specific to the style studied addressing the indicators presented below.

Specific Proficiency Statements	**Sample Indicators**
Through learning opportunities provided in **dance** at the middle/junior high school and high school levels, students should	Students will
1. **demonstrate the prescribed dance movements of a given form.**	a. explain and perform the proper body mechanics and body alignment for the prescribed dance movements. b. develop and refine movement skills. c. develop partnering skills. d. imitate slow/fast combinations to music. e. perform in groups. f. memorize established repertoire, as well as new choreography. g. perform in class and on stage. h. maintain a self-evaluation system. i. move rhythmically to the selected musical accompaniment. j. demonstrate appropriate dance attire and protocol for dance class. k. develop a personal aesthetic quality of moving.

DANCE APPRECIATION
MIDDLE/JUNIOR HIGH SCHOOL & HIGH SCHOOL LEVELS

The Historical Development of Dance

Specific Proficiency Statements	Sample Indicators
Through learning opportunities provided in **dance appreciation** at the middle/junior high school and high school levels, students should	Students will
1. **be knowledgeable about different dance styles and their historical development and be able to critique dance performances.**	a. recognize the historical perspective in which dance evolved. b. recognize examples of dance styles through visual or written description. c. explain why dance styles developed during specific historical periods. d. identify prominent dancers/choreographers from visual or written description. e. experience two or more styles of dance given technical instruction. f. compare dance to other art forms. g. develop criteria for performance evaluation. h. attend a professional dance concert and evaluate the concert based on critical perception and analysis. i. compare dance styles. j. view selected dance compositions focusing on their historical perspectives.

GLOSSARY OF DANCE-RELATED TERMS

Accent: Emphasis or stress on a movement or part of a movement.

Aesthetics: Study or philosophy of art and beauty.

Axial Movement: Nonlocomotor movement; movement that stays in one place.

Beat: Regularly spaced pulse.

Body Movement: Combination of body awareness and body mechanics.

Canon Form: Movement phrases repeated in intervals by more than one person.

Choreography: The art of composing dances.

Composition: Translation of ideas/experiences expressed through movement to form a dance.

Degree: Amount of force used to achieve motion.

Design: Placement of the dancer(s), of the dancer(s)' movements, and the path the dancer(s) travel.

Dimension: Size of movement(s).

Direction: Point toward which one faces or points and/or the line along which one moves or lies.

Downstage: The area of the stage closest to the audience.

Duple Meter: Alternation of one strong and one weak beat.

Duration: Length of movement and/or nonmovement in relation to the pulse.

Embellishment: To improve by adding details such as music, sound, costumes, props, etc.

Energy: The force or power needed to produce and/or manipulate movement; also the quality of a movement.

Floor Design: The path the dancer(s) travel.

Focus: The conscious attention toward a certain point; could be with eyes, body part(s), or the direction the whole body faces.

Form: An overall plan for arrangement of movement/dance.

Imagery: The representation of a mental picture.

Improvisation: Immediate and spontaneous response to a direction.

Interpretation: The expression of a person's conception of a work of art.

Isolation: To move one body part at a time.

Level: Gradation of height from the lowest to the highest; levels may be varied in space by different body positions and body parts.

Locomotor Movement: Movement that travels from one place to another.

Meter: The grouping of beats by measures.

Moods: Feelings or emotions (angry, happy, sad, bored, scared, etc.).

Movement Pattern: An uninterrupted succession of related movements grouped to form an entire design.

Movement Theme: The development of one or more movement phrases to project a specific idea, emotion, characterization, etc.

Natural Environment: Arising from natural surroundings or phenomena.

Nonlocomotor Movement: Movements that stay in one place.

Occupied Space: The space which the body, objects, or things take up.

Pendular Movement: Swinging and unrestricted type of movement characterized by a marked impulse and an unrestricted follow-through.

Percussive Movement: A sharp, forceful, and ballistic type of movement with a marked initial impetus which is quickly checked on the follow-through.

Performance: Skillful presentation in which communication occurs; to execute an action or process.

Physical Environment: Arising from man-made surroundings.

Production: The technical skills for staging a concert.

Quality: Manner in which energy is applied, continued, and arrested.

Repetition: That which repeats in order.

Rhythm: Regularly repeated movements.

Rhythmic Pattern: A grouping of rhythmic movements developed in consecutive order.

Rondo Form: A form in which a principal theme occurs several times with contrasting themes placed between the principal theme; A, B, A, C, A, D, A.

Sequence: The orderly, progressive placement of movements.

Shapes: Outline of the body in a given position.

Sound: Any noise, i.e., words, music, tones, etc.

Space: The area which the body occupies and designs as well as the area in which movement takes place.

Stage Left: The area of the stage to the left of center as the dancer faces the audience.

Stage Right: The area of the stage to the right of center as the dancer faces the audience.

Suspended Movement: Initiated by a marked impulse and continuing until the peak of elevation is achieved with a momentary arrestment of movement. Thus, the movement is prolonged, producing the effect of hanging in air without relationship to gravity.

Sustained Movement: Steady and continuous type of movement marked by the equalization of force and by the fusion of impulse.

Technique: The study of the skills needed to perform a certain form of dance.

Tempo: The rate of speed.

Theme and Variation: The introduction of an initial statement in music or dance that is followed by two or more variations of the original theme.

Time: The system for measuring change in sight, sound, and movement.

Transition: Separation of one movement from another, or from one dance phrase from another, and at the same time acts as a connecting link between the two respective parts.

Triple Meter: One strong beat followed by two weak beats.

Unoccupied Space: The area within a given shape or space that is not occupied; empty space.

Upstage: The area to the rear of the stage.

Vibratory Movement: Shaking, tremulous type of movement.

Visual Design: A perceived pattern or form.